

Edited by A. WALTER KRAMER

Founded in 1898 by JOHN C. FREUND



## CROWDS APPLAUD WORCESTER FETE IN NEW SETTING

Seventy-fourth Event Draws Great Audience to Hear Six Concerts in Splendid Auditorium—Albert Stoessel Again in Charge, and Leads Programs of Great Vitality and Interest—Rosa Ponselle Stars at Artists' Night—Many Other Distinguished Soloists Hailed—Novelties Include Vaughan Williams Choral Work—Cimarosa Opera Given

By A. WALTER KRAMER

WORCESTER, MASS., Oct. 7.—Transferring the scene of its activities to the new Municipal Memorial Auditorium, the Worcester County Musical Association opened its seventy-fourth festival on the evening of Oct. 2 in the presence of an audience which practically filled the new hall. Almost twice as big in seating capacity as Mechanics Hall, the new auditorium is a truly impressive one, modern in decoration and equipment, its color scheme of silver and terra cotta being both striking and tasteful.

When Albert Stoessel appeared on the stage to conduct his Festival Fanfare and Chorale, composed for the occasion, he was greeted with hearty applause, chorus and orchestra rising to honor him. His new work proved to be a finely conceived essay in this form, brilliant in quality and sonorous in its superbly fashioned instrumentation. Melodically, too, it has much appeal and the choral finale on the Nicolai Sleepers Awake chorale is remarkably impressive. The climax, a towering one, won composer and performers an ovation.

Walter Howe, organist of the festival, then played his Dédicace, a sonata in one movement. In his development of his materials the composer displays much skill, but the work as a whole fails, in my opinion, to strike fire. The performance by the composer was, of course, an authentic one, handicapped doubtless by the fact that the organ is not yet entirely installed. Organs in new halls should not be presented publicly until the builders have completed their jobs.

### Verdi Requiem Splendidly Done

The performance of Verdi's great Manzoni Requiem which followed, was one of the very best in my memory. The chorus did its part with great mastery, with fullness of tone in the climaxes and with unusual attention to the dynamic nuances. Perhaps the present seating is not conducive to the same communication of choral tone as it was in Mechanics Hall, where the

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## New Works by Americans Revealed at Yaddo Festival



H. B. Settle

Among the Composers Who Gathered for the Second Yaddo Festival Recently Were, Left to Right: Dante Fiorillo, Israel Citkowitz, Wallingford Riegger, Roger Sessions, Walter Piston, Quincy Porter, Alexander Steinert, Ross Lee Finney, Mrs. Ruth Calder, Marion Bauer, Roy Harris, A. Lehman Engel, Vivian Fine, Aaron Copland, George Antheil, Theodore Chanler, Elie Siegmeister, Randall Thompson, Richard Donovan, Paul Bowles, Herman Chaloff and Glenn Bacon

### Second Festival of Contemporary Native Music Brings Interesting Concerto Sextet by Roy Harris—Other Compositions by Walter Piston, Henry Cowell and Aaron Copland Provocative

By A. LEHMAN ENGEL

SARATOGA SPRINGS, N. Y.—Oct. 5.—Some 200 composers, interpretative musicians and critics came together in the Memorial Hall of Yaddo for the second Festival of Contemporary American Music, Sept. 30 and Oct. 1. That the second festival was superior to the first, there is little doubt. The early autumn season was more conducive to attentive listening than was the spring weather of the first festival. There was a larger percentage of fine music heard, and on the whole, performances were of a higher order.

My first impression of Yaddo as a setting for the concerts has been confirmed. It is the estate of the late Mr. and Mrs. Spencer Trask, who left it as a work-home for creators in all the arts. Last year through the efforts and ideas of Aaron Copland, the first Festival of Contemporary American Music was assembled in the Memorial Hall, a place large enough to accommodate the 200 visitors, yet small enough to be well suited to the performance of chamber music. The lovely gardens with their fountains, pergolas, and statuary on the one hand, and on the other, the dense pine groves, enhanced the enjoyment of the concert visits a thousandfold. The

hall in which the music was performed, though appropriate, was hardly friendly to the reception of inferior or dull musical works. The austerity of decoration and the intimacy of the place had their way of minimizing the importance of some music which, under other conditions, might have at least temporarily

gained. But in spite of this fact (and I do not condemn it) several works appeared to excellent advantage.

### Roy Harris's Work Outstanding

Perhaps the finest work came to light at the final concert on Sunday afternoon. (Continued on page 31)

## NEW YORK'S ORCHESTRAL SEASON LAUNCHED

### Philharmonic - Symphony Begins Its Ninety-second Year, with Bruno Walter Conducting—Beethoven and Brahms Drawn on for First Concert

By OSCAR THOMPSON

WITH the opening concert of the New York Philharmonic - Symphony the evening of Oct. 5, the new music season in New York was fairly under way. Carnegie Hall assumed its familiar aspect as Philharmonic subscribers and other orchestrally-minded persons assembled for a program of Beethoven and Brahms. Smiling Bruno Walter was greeted by a rising audience when he reappeared on the platform after an absence of little more than half a year, his popularity apparently increased by events abroad which have made exiles of some of Central Europe's most distinguished musicians. The protracted demonstration accorded the conductor suggested that he was being welcomed with something more than the admiration and af-

fection which otherwise would have been signified to him as an artist, but there was nothing to shatter the ordinary propriety and reserve of Philharmonic receptions.

With the orchestra in good form and its personnel almost unchanged, there was but one aspect of the introductory concert to give any occasion for disappointment. This was the absence of Lawrence Gilman's program notes, which, by reason of their literary appeal, their musical erudition, their charm and their personality, have afforded as much distinction and cultural value to the Philharmonic concerts as the achievements of any of its conductors.

No worse precedent could be set for other orchestras over the country, where program notes play an even greater part in preparing audiences for what they are to hear, than this one on the part of America's oldest and perhaps finest orchestra. If, as reported, the reasons for this surprising step are those of economy, New York could better spare a few costly performances of

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# Leading American Orchestras Begin New Season

## Bruno Walter Conducts First Concert of New York Philharmonic-Symphony's Ninety-second Season

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amply familiar works which involve additional resources and which, in the humble opinion of the writer, need not figure in this particular season.

### Standard Works Performed

Mr. Walter's first program was one of familiar compositions, but of perdurable inspiration and worth. It embraced:

Overture to Coriolanus ..... Beethoven  
Symphony No. 6, Pastoral ..... Beethoven  
Symphony No. 1 ..... Brahms

The overture, with its background of drama and conflict, gave legitimate opportunity for those frequent changes of pace, accent and dynamics which are at times a vivifying quality of Mr. Walter's art, at times a flaw, in that they lead to weakness of structure. The performance had many good points without being a transcendent one. There were many moments of beautiful playing in the Pastoral Symphony, in spite of a tendency to looseness that accentuated the length of the Brook movement. Here Mr. Walter's flair for refinement of sound and caress of phrase resulted in much that was of silken quality and nectarean sweetness. His was a very gentle countryside in which the god of thunder was not a very disturbing intruder.

Over the tempi of the Brahms First the usual arguments were possible. The Andante was given much of romantic glow and the Allegretto was redolent of charm. In the first and last movements climactic upbuildings sometimes fell short, through an apparent over-eagerness to reach their peak, and there was some see-sawing of tempi. On the whole, however, the performance and the concert merited the enthusiasm which resulted in many recalls for the conductor at the close.

### First Sunday Program

The Beethoven-Brahms program of the opening concert was repeated in the same auditorium the afternoon of Oct. 5 and the evening of Oct. 7. The first Sunday afternoon program on Oct. 8 brought the following list:

Overture to Coriolanus ..... Beethoven  
Symphony No. 6, Pastoral ..... Beethoven  
Death and Transfiguration ..... Strauss  
From The Damnation of Faust ..... Berlioz  
Dance of the Sprites—Dance of the Sylphs—  
Rakocsy March

Smoother performances were achieved of the Beethoven works. The Strauss and Berlioz compositions were impressively played, though the former lost something of power by reason of an excess of din in the climaxes.

### Wanda Toscanini to Marry Horowitz

The engagement of Wanda Toscanini, second daughter of Arturo Toscanini, to Vladimir Horowitz is announced. Mr. Horowitz first met Mr. Toscanini and his family last winter in connection with his appearance as soloist with the New York Philharmonic-Symphony Orchestra. In the summer Mr. Horowitz was a guest of the Toscaninis at their home on Lake Maggiore, and later entertained Mr. and Mme. Toscanini and Miss Toscanini at Sils Maria in the Engadine.



Bruno Walter, Conductor of the New York Philharmonic-Symphony's Opening Concerts

## PHILADELPHIA OPENS ORCHESTRAL SEASON

### Stokowski Adds Extras at Close of First Program—Players in Fine Form

PHILADELPHIA, Oct. 6—The Philadelphia Orchestra opened its thirty-fourth season yesterday afternoon in the Academy of Music, Leopold Stokowski conducting the following program:

Fugue in C Minor ..... Bach  
(Orchestrated by Leopold Stokowski)  
Symphony in C, No. 7 ..... Schubert  
Excerpts from Das Rheingold ..... Wagner

The same program will serve to open the Saturday evening series tomorrow night, and the Monday evening series, next week.

A larger audience than those inaugurating recent seasons heard the program with many exhibitions of acclaim. Prior to the regular concert Mr. Stokowski made a few remarks in tribute to the late Alexander Van Rensselaer, first and only president of the Philadelphia Orchestra Association and active as executive until a few months before his death last summer. Mr. Stokowski asked for the establishment of a Van Rensselaer Fund, and suggested that it could be used in providing tickets for old patrons of the orchestra who are no longer able to subscribe. The orchestra then played a funeral march by Handel as a memorial to Mr. Van Rensselaer.

### Profits by Summer Season

The program found the orchestra in excellent early season form, due doubtless to the long association in the sum-

### Five Operas Added to Series at Golden Gate

SAN FRANCISCO, Oct. 5.—Five extra performances have been added to the opera season. The ticket sale is the largest in the history of the Opera Association. The Emperor Jones and Le Coq d'Or, the season's "first times," lead the sale and there are rumors that The Emperor Jones may have to be repeated a third time in order to satisfy the ticket seekers. Manon, Tristan und Isolde, and Samson et Dalila are the other operas listed for the extra performances.

M. M. F.

mer concerts in Robin Hood Dell. The "heavenly length" of the Schubert was traversed with poetic feeling, and great vigor environed the Rheingold excerpts, arranged in a synthesis, presumably by Mr. Stokowski. For the first time with-in memory, the conductor took program credit for the Bach transcription—a capital piece of work.

An ovation at the end led Mr. Stokowski to ask if the audience wished to remain for more. Many were willing and heard a transcription of Ein Feste Burg ist Unser Gott—presumably by

the director. Then came excerpts from Parsifal, which Mr. Stokowski said the orchestra was currently rehearsing.

The much-talked-of new setting was used for the first time. It is rather funnel shaped in general, with more altitude than any previous setting. The color seems to be a blue which starts light aloft and gradually gains in darkness as it gets down to the floor. It seemed effective at first sight and certainly was impressive.

W. R. MURPHY

## CHICAGO SYMPHONY OPENS BRILLIANTLY

### Stock Is Acclaimed at Initial Performance of Forty-third Season

CHICAGO, Oct. 5.—The forty-third season of the Chicago Symphony Orchestra opened tonight with a concert under the conductorship of Frederick Stock, who began his twenty-eighth season at the head of the organization.

Mr. Stock started his program with Bach's Suite No. 3 in D, giving it a clear and well-proportioned performance. The Bourrée was especially well played. Next came the Beethoven Seventh Symphony, which had one of the most interesting performances heard here in a long time. At its conclusion, Mr. Stock who had been warmly wel-

comed at his initial appearance on the platform, was given another rousing round of applause.

The second half of the program consisted of Debussy's Iberia and the Firebird Suite of Stravinsky, both beautifully presented.

The management of the orchestra states that through the generosity of Mrs. Elizabeth Sprague Coolidge three concerts are to be given under the auspices of the Friends of Music in the Goodman Theatre on Oct. 18, 20 and 23. All persons who subscribed to the drive of the Friends of Music for the Temple of Music at the Century of Progress Exposition will be given two tickets gratis for one of these concerts in spite of the fact that the projected temple was not achieved.

### Henriette Weber Now Critic of New York "Evening Journal"

Henriette Weber, pianist and lecturer, has been appointed music critic of the New York Evening Journal in succession to the late Irving Weil, having already assumed her duties. She has also held similar posts in Chicago, including the position of critic on the Herald-Examiner for some six years, and was formerly extension lecturer for the University of Chicago and director of Opera Evenings given at the Art Institute. She has concertized as a pianist, and has made a specialty of opera talks, a series of which she will open in Essex House on Nov. 15.

### Albert Morini Coming to America

Albert Morini, Viennese impresario, who managed the European tours of the Dayton Westminster Choir and the Hampton Institute Choir, arrives from Europe this month with important European artists for tours of this country. Mr. Morini will, while in the United States, arrange tours in the Old World not only for individual American artists but also for choirs and bands.

### German Government Ousts Grandson of Mendelssohn from Posts

HAMBURG, Oct. 1.—The German Government has removed from his posts in the University of Hamburg and the Institute of Foreign Affairs, on account of his Jewish nationality, Albrecht Mendelssohn-Bartholdy, a grandson of the composer. Professor Mendelssohn was prominent in the field of international law.

### Lotte Lehmann to Create Arabella in Vienna

Lotte Lehmann, soprano, who joins the Metropolitan Opera this season, is scheduled to create the role of Arabella in Strauss's opera of that name at its first hearing in Vienna this month.

## BOSTON WELCOMES SYMPHONY OPENING

### Applause Lavishly Bestowed on Koussevitzky and Men in First Concerts

BOSTON, Oct. 7—Thundrous, rousing applause rewarded Dr. Serge Koussevitzky and the members of the Boston Symphony Orchestra at the season's first concert in Symphony Hall yesterday afternoon. The program:

Leonore Overture, No. 3 ..... Beethoven  
Symphony in F, No. 3 ..... Brahms  
Nocturnes: Nuages, Fêtes ..... Debussy  
The Poem of Ecstasy ..... Scriabin

Although there have been a few minor changes in the personnel of the orchestra, it is substantially the same as last year. Dr. Koussevitzky was in excellent spirits and led his men through an animated and thrilling reading of the overture, during which the audience must have been impressed once more with his ability to bring his orchestra into such homogeneity within the short time allotted for autumn rehearsals. Nor could the audience fail to recognize the individual ability of the players. None but performers of first rank could so quickly fall into line. No doubt the performance of the Andante of the sym-

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### John McCormack Sings at Daughter's Wedding

LONDON, Oct. 1.—The wedding of Gwendolyn McCormack, daughter of John McCormack, and Edward Pyke took place on Sept. 16 in the Brompton Oratory, scene of many important Catholic ceremonies. Mr. McCormack, who made a special journey to this city for the event, sang the Bach-Gounod Ave Maria in the course of the service.



# Worcester Festival Has Programs of Great Significance

(Continued from page 3)

chorus was more closely in contact with the audience. But I find no fault with the new hall's acoustics. In fact, they are first rate.

Mr. Stoessel was inspired, leading the work with great variety, keen perspective and unerring insight into its operatic nature. The orchestra, with Charles Lichter as the capable concertmaster, was a worthy collaborator throughout the program.

## Soloists Distinguish Themselves

All four soloists were decidedly excellent. Jeannette Vreeland convinced me again that she is our finest concert soprano. She was in her best voice and sang thrillingly, her top voice free



Pirie Macdonald

For the Ninth Year Albert Stoessel Again Guided Worcester's Festival to Artistic Success

and true and her delivery authoritative and musicianly. In the large duties assigned the mezzo-soprano in this work, Rose Bampton accomplished a noteworthy performance, one that revealed again her striking vocal gifts, her style in song and her great sincerity. Nor could anyone have suspected this was the first time she had sung the work! Dan Gridley, always a dependable singer, surpassed himself in his treatment of his part, one that calls for power and tenderness in its various solos. There was true warmth and beauty in his singing.

## Bonelli Scores in Elijah

Much as I prefer the fourth part sung by a bass (as Verdi intended it to be sung) I must say that Richard Bonelli gave great satisfaction. Fine artist that he is in everything he undertakes, he sang the music with eloquent baritone quality, lyrical suavity and as a Verdi singer of high rank, he gave it, through his operatic experience, a certain authentic touch which was altogether appropriate.

The story of the prophet Elijah as set in tone has been sung often in Worcester, a dozen times, according to Walter Howe's admirable program annotations, first in 1875, most recently in 1925. Mr. Stoessel has a fine understanding of this Mendelssohn music, and from the overture with its superb tonal fugue to the final chorus he vitalizes its instrumental, choral and solo moments by an adjustment of tempi which keeps the current flowing. The audience was very responsive and expressed itself again and again with continued applause.



Paul W. Savage

Albert Stoessel in Action, Conducting the Festival Chorus and Orchestra on the Big Stage of the New Municipal Memorial Auditorium, the Scene of the Seventy-fourth Worcester Festival



The Metropolitan Prima Donna, Rosa Ponselle, Was the Bright Star of Artists' Night, Friday, When She Won Ovarions for Her Superb Singing

Oratorio offers no baritone role as fine as the name part of this work. I have heard all the famous Elijahs since Gwilym Miles; to the list I can now add Richard Bonelli, who carried the solo honors. Just as in the Verdi Mass, he invested this music with a thrilling dramatic quality. His recitatives were masterpieces of sung speech, enunciated so that every syllable carried.

In the air, It is Enough, his voice and his art glowed. He had an ovation afterwards, and several bows, which he shared generously with Georges Miquelle, who played the 'cello obbligato finely. Nor shall I soon forget Mr. Bonelli's moving proclamation of the recitative, O Lord I Have Labored in Vain.

## Other Singers Win Applause

The other soloists accomplished their tasks with considerable success, notably Grace Leslie, who gave one of the best performances of O Rest in the Lord that I have heard, one that was justly proportioned, sincerely voiced and appealing in tone. The less well known Woe Unto Them she also sang with conviction and beauty of voice. Olga Averino was obviously miscast for this music. Sensitive as a recital singer

and capable of genuine interpretative feeling, she sang her part with assured musicality. But the oratorio style was missing and her unfamiliarity with the language made her words unintelligible. Josephine Antoine sang the music of the Youth with her deliciously fresh quality and buoyancy. Arthur Hackett had a hearty reception after If with All Your Hearts, which he sang with devotion, and again in his later numbers. His diction was clear. I have heard him on other occasions, however, to far greater advantage. Walter Howe was the assisting organist. For no imaginable reason, a pianoforte was used in the choral portions. Every now and then, at least one listener heard it with considerable annoyance. Surely so expert a chorus as this Worcester body does not need a piano to support the voice leading! And why was the charming quartet Cast thy Burden sung as a chorus? These are, of course, only rhetorical questions, only com-

ment on the woodwind instruments of the orchestra with capital illustrations by their players was as entertaining as it was instructive.

Orchestral performances were given, in expert manner, of Dukas's The Sorcerer's Apprentice and the Three Dances from Smetana's The Bartered Bride and of no less than five American pieces. Mr. Stoessel always has time for his composer colleagues and on this occasion played Philip James's brilliant Overture on French Noëls, MacDowell's Told at Sunset, his own individual Nodding Mandarins, Marion Bauer's atmospheric Indian Pipes and Guion's Arkansas Traveler. The audience liked all of them and gave a special round of applause to Miss Bauer, who, at Mr. Stoessel's request,



In Tuesday Evening's Presentation of Elijah, Richard Bonelli, Baritone, Won Great Favor. He Also Sang in the Verdi Requiem



© Bachrach

Walter Howe, Organist and Composer, Played His Sonata Dedicace at the Opening Festival Concert. Official Program Annotator, He Was This Year's Festival Manager Also

ments on what was an evening of almost unalloyed delight.

The young and the not so young had a wonderful time at the Children's Concert of the festival on the after-

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# WORCESTER ATTAINS IDEAL IN NEW AUDITORIUM

**Impressive New Memorial Building Represents Sixteen Years of Community Effort—Four Days Filled With Varied Celebrations**

By JOHN F. KYES

WORCESTER, Oct. 5. — Sixteen years of community effort reached a happy culmination when Worcester, its streets decked with flags, formally dedicated the Municipal Memorial Auditorium on Tuesday, Sept. 26. The dedicatory exercises marked the turning over of the building to the city by the Auditorium Commission, headed by Charles L. Allen, who has been chairman of all the successive commissions during the entire period of fifteen years. The city's acceptance was expressed by Mayor John C. Mahoney; and addresses were made by Governor Joseph B. Ely and Congressman Pehr G. Holmes. The dedicatory address was read by Dr. Wallace W. Atwood, president of Clark University.

During the memorial service which followed, there was used an army bugle received as a gift from the sister city of Worcester, England. It was carried by the Eighth Battalion, Worcestershire Regiment, in the World War.

On the preceding Saturday, people stood in line from 4 a. m. until 9 a. m. to secure free tickets for these exercises. All the 3,500 tickets were given out in twenty minutes.

The four following days were filled with varied celebrations devised by a civic committee of 150. Programs included military and civic parades, a historical pageant entitled *The Spirit of Worcester*, a play, a mammoth civic concert and road races.

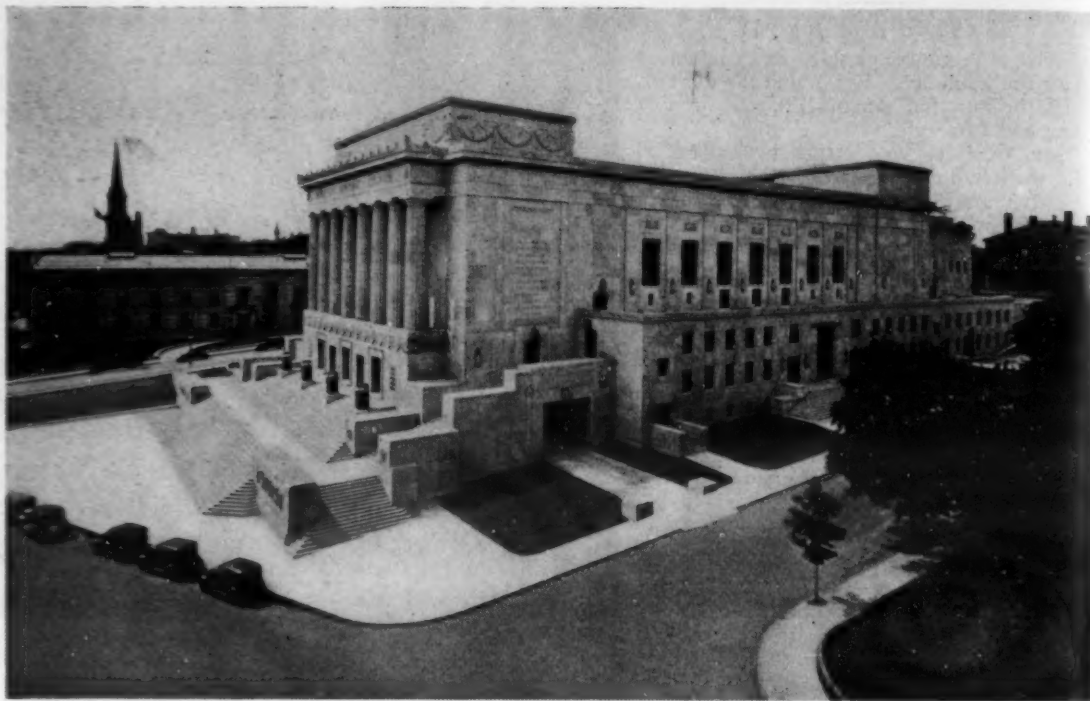
## Development of an Ideal

The need of such a building was strongly urged by Pehr G. Holmes, then Mayor, in January, 1917, and the project assumed the nature of a memorial soon after the World War, but for twelve years frequent attempts to give the plans a tangible form were balked by numerous arguments as to the best location. Late in 1929, the deadlock was broken by fifteen prominent citizens who jointly offered to buy from the Worcester Art Museum and present to the city a plot of land valued in six figures, and bounded by Highland Street, Salisbury Street, Institute Road, and other museum property. The city found itself unable to resist this unselfish offer, and easily complied with the conditions laid down, which provided that the design of the building must meet with the approval of the museum trustees, and that Harvard Street must be extended by the city to give suitable access to the fourth side of the structure.

Located in the centre of a group of public and semi-public buildings, the Auditorium serves to centralize them and adds to the beauty of all. Closely adjoining it are: the Worcester County Courthouse, Boys' Club, Boys' Trade School, Armory, Central Congregational Church, Woman's Club, Art Museum, North High School, Art Museum School, First Unitarian Church, Wesley Church. Directly opposite the new building is being prepared the base of the flagstaff to be erected by Worcester's War Memorial Commission. Further developments of Lincoln Square as a civic center are being studied.

In November, 1930, the jury of award

The Imposing New Two Million Dollar Worcester Municipal Memorial Auditorium, Dedicated in Impressive Ceremonies, and Later the Scene of the Six Brilliant Concerts of the Worcester Festival



announced its acceptance of the design offered by Lucius W. Briggs, Worcester architect, associated with Frederic C. Hiron of New York. Seventeen other designs were submitted of which three received cash prizes totalling \$3,750.



Bushong

Charles L. Allen, Chairman of All Worcester Auditorium Commissions from 1918 to 1933, Who Presented the Keys of the Structure to the City on Sept. 26

Ground was broken in September, 1931, and construction has gone forward consistently, though the intricacy of the structure is attested by the fact that only with difficulty was it made ready in time for the September dedication.

The two million dollars appropriated by the city has been spent with excellent taste. The exterior design of the building adheres to an almost monumental simplicity, in keeping with the primary object — that of honoring Worcester's war dead. Viewed from any angle, and in spite of the heavy slope of its flanking streets, the Auditorium is a noble structure, strongly classic in its lines, provided with numerous entrances and the most modern conveniences.

Its interior decorations emphasize the military motif in a number of unusual forms, with chief interest along this line centring in the memorial chamber, as yet incomplete as to murals, but

already exhibiting the roster, hewn in marble, of the dead. Three memorial gates symbolize combat, immortality, and peace.

## Suitable for Many Purposes

The remainder of the building is equipped for all types of musical, dramatic, civic, and social gatherings; and while this scheme has limited the architects to a level floor with removable seats, the designers have added luxury upon luxury until the total effect is a happy blending of opulence and simplicity. The floor of the hall seats 2,488; the horse-shoe balcony, boxes and loges, 954. The balcony supports clear the floor by generous height, so that all seats on the floor are excellent in regard to view and acoustics. The balconies themselves are pitched steeply, affording some of the finest seats in the hall. Above them stretch tall windows which make the hall eminently suitable for daytime affairs. The height from floor to ceiling is sixty-five feet.

The huge stage is fully adapted to the presentation of opera and lesser productions, being equipped for complex scenery, flood-lights, electrical amplifying system, and flanked by the grilles of an immense four-manual "eighty-eight voice" Kimball organ. The orchestra pit is a movable stage which can be used to supplement the main stage or can be lowered to the basement at will, while the organ console rides on a movable platform of its own.

Behind the large stage, higher and back to it, is the small stage of a little theatre seating 700 in a cosy floor and single balcony, with complete equipment of its own, and entrances from Harvard Street. Persons sitting in the theatre can take part in certain types of gatherings being held in the main hall, if intermediate stage drops are raised.

Flanking the hall are offices, lounges, cloak-rooms, and corridors from which access is had to the floor of the hall through nineteen entrances. Topping these rooms are two grand promenades, high above the street, and reached through doors from the balconies. Burrowing into the hillside at the rear are numerous chorus and orchestra rooms, green rooms, kitchens, while the basement is chiefly devoted to the storage of seats.

An enclosed passageway leads be-



Hamilton B. Wood, Who, as a Member of the Auditorium Commission for Four Years, and as a Permanent Trustee, Has Done Much to Develop Worcester's Musical Possibilities

neath the foyer for the convenience of passengers from a double line of automobiles.

## Indiana Limestone Used

The building is of Indiana limestone, with doors and trimmings of bronze, while marble is used lavishly in the lobby and in the principal passages. The principal color scheme is gray relieved by hangings of rose henna and upholstery of a deeper shade. By evening light, the hall becomes golden from the indirect light thrown on the ceiling from concealed sources mounted in the top of pillars spaced around the balcony margins. Flood-lighting of the exterior has also produced striking results.

Acoustically, the hall as yet exhibits no need of its amplifying system, a single voice carrying perfectly to all portions of the auditorium.

## Picturesque Programs Given

So many persons took part in the celebrations following the dedication that it is impossible to mention more than a few. The play, *Journey's End*, was presented by the Players Club of Worcester under the direction of William Faversham, Jr. A concert brought

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# NOTABLE CONCERTS AT 74TH WORCESTER FESTIVAL



Rose Bampton, Mezzo-Soprano, a Greatly Admired Soloist in the Verdi Requiem



Sascha Gorodnitzki, Who Had a Brilliant Success in the Liszt Concerto in E Flat at the Thursday Concert



As Soloist at the Wednesday Matinee, in Elijah and as Carolina in Cimarosa's Opera, The Secret Marriage, on Saturday, Josephine Antoine Had a Hearty Reception



In Mendelssohn's Elijah, Grace Leslie, Contralto, Earned High Praise on Tuesday Evening

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came from the audience to bow.

Josephine Antoine, that rarely gifted young coloratura soprano, was the soloist and charmed in the air With Verdure Clad from Haydn's The Creation, Saint-Saëns's The Nightingale and Verdi's Caro Nome. Her exquisite pianissimo upper tones were keenly relished and her beautiful voice and style convinced us again that here is one of the outstanding younger singers of the day, who will make a place of real prominence for herself in years to come. When an encore was demanded Miss Antoine sang The Last Rose of Summer with harp accompaniment by Joseph Pizzo.

Under the baton of Arthur J. Dann, director of music in the Worcester schools, the All High School A Cappella Chorus sang in a manner that spoke volumes for his excellent training. Tonally the quality was praiseworthy, especially in the unaccompanied pieces, Brahms's folk song setting In Stille Nacht, sung in English under the title of Phillis, and the Russian chant Hos-podi Pomilui. With piano accompaniment by Mary V. Lynch, they sang a Brahms Hungarian dance arrangement, called The Forest Dance, and the March from Tannhäuser.

## Stravinsky Work Coolly Received

That this year's festival programs maintained not only a very high standard, but also a very definite interest for almost all kinds of music lovers, was proved at the Thursday night concert, Oct. 5. Nevertheless, I have no hesitation in stating that I was surprised when some time ago I learned that Stravinsky's Symphony of the Psalms was to be performed, and when I listened to this work again I wondered why.

A great deal of effort was doubtless expended by Albert Stoessel and his fine chorus and orchestra in the preparation of this so-called symphony, which is not a symphony by any accepted standard. Earlier hearings of



Paul W. Savage.

A Soprano and Two Tenors Leaving Rehearsal in a Jolly Mood: Jeannette Vreeland and Dan Gridley (Left), Stars of the Opening Night's Verdi Requiem, and Arthur Hackett, Who Was Heard in Elijah

this *pièce d'occasion*, written for the Boston Symphony's fiftieth anniversary, had convinced me of its artificiality and musical barrenness, and there is no reason for further comment here. This performance was a good one, quite an achievement technically. The audience gave it a very cool reception. The taxing piano parts were played capably by Harrison Potter and Gregory Ashman.

Brahms's superbly felt Song of Destiny, one of the greatest of brief choral works, had an eloquent reading, displaying both the beauty of the chorus's tone in music that is genuine in inspiration and the transparently glowing orchestral score which is Brahms's background for his voicing of Hölderlin's poem. Admirable, too, was R. Vaughan Williams's Toward the Unknown Region, which closed the program. Here in a short work, this contemporary English composer has given new life to Walt Whitman's beautiful lines beginning Darest Thou Now, O Soul. This is music of real worth, written for the chorus with a knowledge of the medium (Stravinsky could be happy, indeed, had he such insight into what constitutes good choral writing!), sin-

cerely felt and effectively balanced between voices and orchestral instruments. Mr. Stoessel was never more the master of his forces than in the Brahms and Vaughan Williams works, which the audience recognized with its unmistakable approval.

## Gorodnitzki Wins Ovation

The soloist, Sascha Gorodnitzki, had the ovation of the evening after his performance of Liszt's Concerto in E Flat. The young artist, who several years ago was a Schubert Memorial winner, played this brilliant old work with a complete command of its contents, displaying a technical equipment that satisfied every demand. His octave passages were carried off thrillingly. The pyrotechnical side of the piece still captivates when it is played with so much skill, for it is piano music written by the master pianist of his day for master pianists to play. The audience was aroused by Mr. Gorodnitzki's electrifying performance. He came out again and again while the applause continued and then added an encore, the Liszt Campanella, another thrilling example of his magnificent control of the keyboard.

## Sibelius Symphony Pleases

Sibelius's Second Symphony, the orchestral offering of the program, gave Mr. Stoessel and the orchestra an opportunity to shine. This lovely work, far too little known, was played with an appreciation of its unique thematic materials. Mr. Stoessel led it with great ardor, and made the climaxes impassioned utterances which burned brightly in the audience's heart and mind. There were a few moments in which the players were less secure than they might have been, due to the fact that this is not a symphony with which they are familiar.

But these were tiny details in what I consider a forthright delivery of great music. I am grateful to Mr. Stoessel for placing so important a symphony on the festival programs this year, for in doing so he has revealed to Worcester festival attendants the truest music of our day, the uninfluenced musical speech of the famous Finnish composer, who has not yet received throughout the world the attention to which his music entitles him.

The Stravinsky psalms, coming after

the Sibelius symphony, were revealed in all their paucity of invention, their striving for color, their aimless wanderings, their destructive choral writing. It was an exhibition of ingenious artificiality versus real inspiration.

## Rosa Ponselle Triumphs

Rosa Ponselle, prima donna soprano of the Metropolitan Opera, was the featured star of "Artists' Night" on Friday evening, Oct. 6, when the auditorium was packed to capacity to hear her. Not only was every seat occupied, but the gallery of the little theatre back of the stage was used to hold the overflow, some three hundred and fifty persons.

It was, indeed, a gala night, as "Artists' Night" has ever been in Worcester. Miss Ponselle is unquestionably a special event. She has few rivals, if any. For to one of the greatest voices I have ever heard, she adds a vivid, magnetic personality, the ability to interpret her music so that it is understood by music lovers and laymen alike and a naturalness of manner that wins her audiences from the moment she appears on the platform. Last night she sang the difficult Rossini aria, Bel Raggio from Semiramide so thrillingly that after numerous recalls she had to sing an extra, the Habanera from Bizet's Carmen, in which opera it is rumored she will appear in the title role at the Metropolitan this season. If her Carmen proves as fascinating as her Habanera was I can predict a triumph for her.

Later in the program she sang a group of songs by Donaudy, Wolf-Ferrari, Tosti and Frank La Forge and Marietta's Lied from Korngold's opera Die tote Stadt, all of them so compellingly, with such beauty of voice and such individual penetration of moods that she had ovation after ovation. She came out repeatedly to bow and then she was obliged to sing no less than five encores, songs by Tosti, Cas-

(Continued on page 13)

## A. Walter Kramer Guest Critic of Worcester Paper for Festival

WORCESTER, MASS., Oct. 7.—A. Walter Kramer, editor of MUSICAL AMERICA, acted as guest critic for the third time for the Worcester Evening Post, during this year's festival, his articles appearing from Tuesday to Friday, Oct. 3-6, inclusive.

## A Correction

It was erroneously stated in the last issue of MUSICAL AMERICA that Gustav Saenger was formerly associated with Carl Fischer, Inc. Mr. Saenger is active as editor-in-chief of the Carl Fischer publications at the present time, a position which he has held with distinction for many years.



# OPERA GAINS LARGE PLACE IN BRITISH AFFAIRS

**Vic-Wells Season Opens with Bohème Under Coates—Newly-formed Company Carries Wagnerian Repertoire into Provinces—Vaughan Williams Conducts His Pastoral Symphony at "Proms"—Honegger's Symphonic Movement Has First Hearing in England—Three Choirs Festival Brings New Works and Elgar Oratorios with Composer as Conductor**

By BASIL MAINE

LONDON, Oct. 1.—Opera and talk of opera are much in the air. A newly-formed company, the Metropolitan Opera Company, having given a Wagner Festival at Streatham and Golders Green, is now carrying the same repertoire through the provinces; the Old Vic-Sadler's Wells Company has started its season; the Opera Circle is preparing for its season of lectures and discussions, with the object of forming a nucleus of intelligent opera-lovers; and Covent Garden, having been prepared for burial, has once again risen from its bed.

Opera-lovers in this country must, as a rule, be content with the crumbs that fall from the table; and when from time to time they are given a good square meal, they show their gratitude unmistakably. But Opera in English is always in the nature of a compromise; the Ring, for example, loses much of its magic in an English version. Still, there is always the possibility, even the probability, that the words will not be heard, which, as the schoolboy wrote in his essay, is a Good Thing.

At a time when operatic ventures are being launched in various places, the silence of one particular organization is the more to be noted. I mean the Imperial League of Opera. Sir Thomas Beecham's illness is doubtless part of the reason; but a more likely explanation is that the league, which once gave such rosy promise, has no plan whatsoever to announce.

## Enthusiasm for Mastersingers

The Metropolitan Company, in which Robert Parker is the moving spirit, appears to have risen from the ashes of the British National Opera Company. The season opened with a performance of The Mastersingers which, without being perfect, was promising. Certainly the large suburban audience had little fault to find, if the enthusiasm was any evidence. The orchestra gave every sign of being a newly-assembled body, but there is no reason why it should not have become by now of one mind in its house. The stage performance was fair. No single performance stood out so conspicuously as Arthur Fear's as Hans Sachs. Here is a young singer—(he has lately finished a long run in Casanova)—from whom we expect much in the future. Parry Jones, as Walter, did not quite convince me that Beckmesser's chalk-marks were all unjustified, nor has Browning Mummery yet acquired sufficient freedom of style for David.

The production of the Ring was notable for some good individual performances, especially Walter Widdop's as Siegfried. This was an encouragement to those who had been looking in vain for a real Wagnerian tenor in this

country. This performance and his appearance as Tristan at Covent Garden last season have given Widdop true distinction.

## An Invigorating Experience

The Vic-Wells season opened at Sadler's Wells with La Bohème, an appropriate choice for an audience which is so bohemian in its enthusiasm and free-and-easiness. It is always an invigorating experience to be one of that crowd, to feel the affection which binds audience and performers and to realize the immediate effect of enthusiasm upon a production. For this beginning, too, Albert Coates was conductor, having taken the place of Sir Thomas Beecham, whose attendance was forbidden by his doctor. Coates was in his element. He never gives anything but his best, but when an audience is as keenly appreciative as it is at the Old Vic and Sadler's Wells, he appears to surpass himself. His zest was immensely effective on this occasion; especially as regards the orchestra play-

Piano Concerto which was heard the previous week.

The Beethoven concert on the following evening brought two fine solo performances. Of the Violin Concerto, Joseph Szigeti gave an interpretation that was remarkable for virtuosity submitted to a purely musical purpose. The other soloist was Mary Jarred, a Yorkshire singer who has been building up a reputation as an opera singer in Germany. Miss Jarred is indisputably among the number of British singers who appear to have a future. She sang Che Faro from Gluck's Orfeo with fine command of beautiful tone and clear, strong phrasing.

One other event at the "Proms" calls for notice—the first performance in this country of Honegger's Symphonic Movement, No. 3, on Sept. 16. Honegger's music has always had at least this merit, that it raises questions. The first question here is: What precisely is meant by "symphonic movement," a movement from a larger symphonic conception, a symphony or a

this, however, he bore the weight of his responsibilities with splendid courage and secured admirable performances of Elijah, the B Minor Mass and Brahms's Requiem. The fact that the Mass raised questions and controversies indicates that Dr. Hull is not content to play for safety. But there can be no doubt of the vitality of his interpretations.

Sir Edward Elgar conducted beautiful performances of his The Dream of Gerontius and The Kingdom, and, at the secular concert of his 'Cello Concerto in Lionel Tertis's arrangement for viola. Among the works specially composed for the festival were Dr. George Dyson's Voyage of St. Paul to Melita and Dr. Martin Shaw's Sursum Corda. The latter left an impression by reason of its straightforward and agreeable vocal writing.

## WILL DISCUSS NRA

Board of National Federated Clubs to Meet in St. Louis

The influence of the NRA on conditions in the musical world will be the main topic of discussion at a national conference to be held in St. Louis on Oct. 23 as a feature of the semi-annual meeting of the board of directors of the National Federation of Music Clubs, which is to assemble there from Oct. 22 to 26.

Mrs. John Alexander Jardine, president of the federation, says, "It is hoped that from the findings in this conference a plan will be developed whereby the federation may co-operate with the government in furthering employment through musical sources, and in providing worthwhile activities for the greatly increased leisure of the men and women of this country."

Lucille Barnes, president of the Missouri Federation, Mrs. Abbie L. Snoddy, national chairman of extension, and Mrs. Edwin F. Yancey comprise the committee on general arrangements, together with a St. Louis committee: Mrs. F. C. Papendick, Anna Louise Petri, Mrs. W. K. Roth, Mrs. J. Handly Caldwell, Mrs. Elvira Diamond, Dorothy Lord, Mrs. Hugo Wiemers, Wilhelmina Nordman, Mrs. Fred A. Niemoeller, Alice Pettingill, Charles Hatfield and Louise Furling.

## New York Opera Forces to Open Season in Easton

The New York Opera Company, which gave successful performances last year, will open its fall season with Cavalleria Rusticana and Pagliacci under the baton of Enzo dell'Orefice at the Orpheum Theatre in Easton, Pa., on Oct. 24. Among the singers who will be heard in leading roles are Josefa Chekova, Giuseppe Radaelli, Mario Duca, Joseph Royer and Edgar Loghlan. The preparation of the productions, including coaching some of the principal singers and the training of the chorus, has been under Mr. dell'Orefice's personal direction.

Subsequent productions of Carmen, Madama Butterfly and La Gioconda will be given in Allentown and Reading.

## Orchestra Receives Bequest

CHICAGO, Oct. 5.—The Woman's Symphony Orchestra of Chicago has received a bequest of \$10,000 by the will of Helen A. Sears, Chicago composer, who died recently. M. M.

## "Dangereux de se Pencher en Dehors!"



Joseph Szigeti, Violinist, Snapped Last Summer by Artur Rodzinski, Cleveland Orchestra Conductor, as He Ignored the Warning Posted in All European Trains

ing. I have never heard more beautiful tone or more sensitive phrasing from these players. Nor have I experienced a better ensemble in the second act, and for this John Gordon shares the praise for his producing.

Although the Shakespearean company at these theatres has resorted to star actors and actresses, the opera company still relies upon favorites and rarely admits a star singer. Joan Cross (Mimi), Henry Weedon (Rudolf), and Sumner Austin (Marcel) gave us some good singing in this performance, although Mr. Weedon still appears to be anxiously measuring his powers. This singer is young and has a voice of attractive quality; we cannot afford not to encourage him.

## Features in the Queen's Hall

The Promenade Concerts in the Queen's Hall, which began in August under Sir Henry Wood, have continued to draw good audiences. Vaughan Williams conducted an impressive performance of his Pastoral Symphony on Aug. 31, but in future I shall make a point of escaping as soon as the last phrases have trembled into silence; for this music engenders a stillness so deep that one cannot but resent applause as an intrusion. The average Promenader applauds with little discrimination; so there is no way of telling if he has preferred the deep quietude of this symphony or the rough, ruthless vigor of the same composer's

single movement or music which is just vaguely symphonic? Those who expect an immediate answer will be disappointed, although at the outset the interplay between two themes suggests that the development of a symphony's first movement is about to follow. The composer, however, soon makes clear that he is not following orthodox lines. Remembering Honegger's liking for short cuts and the marked individuality of all his music, we begin to discern some kind of design in the work. The design is quite arbitrary, it is true, but still it is sufficient for the music's immediate effect. An ingenious combination of themes brings about a climax; then the movement ends in a dying fall, or rather, so seductive is the saxophone's voice, in a swoon.

## In a Pleasant Three Choirs Town

The fact that I have placed the Three Choirs Festival last in this article by no means implies that it was the least important of these events. There are many musicians in this country and elsewhere for whom it is one of the greatest events in the musical calendar. This year the Meeting (the 213th) was at Hereford, the most pleasant of the Three Choirs towns. It is always the custom for the Cathedral organist to undertake the main burden of conducting, and it was Dr. Percy Hull's misfortune to be checked by severe illness in the preparation for this festival. In spite of





DEAR MUSICAL AMERICA:

Now Hans Pfitzner is being mentioned for the post of Intendant of the Berlin Municipal Opera, left vacant by the death of Max von Schillings. This post would logically have gone to Fritz Busch, but as he refused last winter to mix art and politics he is in great disfavor. He is no longer in Germany. What a pity! and what a loss for Germany! This real German from the Rhine is berated by his fellow countrymen because he declined to get on the bandwagon last winter. And mediocrities are given places of importance and honor.

Something may still happen, however, to smooth over the situation between Germany and this musical son of hers. He has recently been conducting a series of concerts in South America, and under the auspices of the German government, too. That looks more hopeful. Even if he is not yet asked to come home.

His brother, Adolf Busch, is likewise no longer welcome in his native land. He, too, remained true to his artistic ideals and was unwilling to have his art sullied by proclamation, neither of propaganda nor public enlightenment.

There's a smile in the fact that the one first-class violinist Germany has produced in many a day is now rejected by the German regime and its adherents.

I have often been asked why Germany has produced so few outstanding violinists in the last forty years. Not until Adolf Busch came along did they have anything but a good second class concert violinist, the late Willy Burmester, who had a big reputation in Germany, but was a mediocre player, dry as dust.

I think it is the academic side of German musical instruction that is responsible for the lack of fine violinists among her musicians. Germans are deficient in a sense of tonal beauty—and this is not confined to their violinists. Think of their singers! Only the exceptions among them are good vocalists, the rank and file can be tolerated only by German audiences. No other audiences in the world would buy tickets for the kind of yawping which one hears in the average German opera house.

I hope Fritz Busch will come here again. He never had a real chance when he appeared in the winter of 1927 as guest conductor of the New York Symphony. The orchestra was only fair then and nothing was done to make Busch's stay here a success. Recall how Bruno Walter came here first as

guest conductor of the same orchestra and went back without creating any especial impression?

When he came again two years ago to share the New York Philharmonic with Toscanini, he was presented in quite a different way with the result that today he is a very popular figure.

But Busch is a conductor of first rank. I have heard him a number of times and recall some truly moving performances. No one has done the Mozart Variations of Reger with greater plasticity—notably the big E Major variation—and his Wagner was thrilling. As I said, I hope he will be brought back to us, for he deserves a post worthy of his distinguished gifts, and the present rulers do not seem willing to give him one in his own country.

I was delighted to read of the success of Richard Crooks of the Metropolitan Opera in the Hollywood Bowl, where, according to local papers, he shared a complete triumph with Bernardino Molinari, who was conducting. Mr. Crooks gave the Los Angeles a wide variety of music ranging from Alfredo's aria in La Traviata, through Elijah, the Persian Garden, the Dream from Manon, Handel's Semele, a group of Strauss and, in response to the applause from an audience that just could not seem to have enough, Dvorak's Songs My Mother Taught Me. If that isn't variety, I don't know what is!

Quite apart from being glad when an American artist is acclaimed by his own countrymen, I'm happy for Mr. Crooks, personally. He is a sincere and artistic singer, and he deserves his success.

I don't know when I have been to a movie that has appealed to me more than Paul Robeson's Emperor Jones. As you know, Du Bose Heyward of Porgy fame made the screen version from O'Neill's play and did a fine job of it, proof once more that when producers engage a first-class author to transcribe drama to movie drama, the result is an intelligent one. The producers in this case, John Krimsky and Gifford Cochran, to whom we must be grateful for Mädchen in Uniform and Kurt Weill's Dreigroschenoper—the worth of the latter is in my opinion not at all affected by the fact that it did not prove to be a box office attraction in New York, due doubtless to the cast being less than ideal—know how to do a job. They did it this time in the best film of its type we have seen. Robeson is magnificent in it, both in song and action. What an actor he is! Natural, communicative, balanced as to accent, impressive in the serious moments and rollicking in the humorous ones. Few on the stage today are his equal. I can well understand his having stirred London with Othello a few years ago.

He has plenty of opportunity to sing, too, chiefly spirituals, and, of course, that chain gang song, Water Boy. His interpretation is an individual one, along quite different lines than that of Charles Gilpin, who created the role on the stage, and of Lawrence Tibbett, who carried the operatic version to triumph last winter. Messrs. Krimsky and Cochran were wise not to attempt to use the Gruenberg music. They stuck to traditional Negro spirituals, and Frank Tours, who conducted, wrote some incidental music, which, though not particularly good, fills in adequately. The part of Smithers is played by Dudley Digges in a masterly manner. He makes the role a vital contrast to the swaggering "emperor." I hope the Metropolitan Opera management will look at this movie of The Emperor Jones. There are

suggestions for improvement of their staging of it to be gained by so doing. They ought to take their Smithers, Mr. Windheim, to see it. It would be an eye-opener for him to learn what the role is about, especially as he doesn't seem to realize that he has no idea of it, or if he has, he failed utterly to give any evidence of it in his performances last season.

The singing of the colored chorus is quite lovely, too, in splendid arrangements by the Negro composer, J. Rosamond Johnson.

On my desk the other morning, the current issue of *Fischer Edition News*, that delightful little magazine issued by J. Fischer & Bro. I recall having praised it once before in writing to you. I want to do so again, for it is a most helpful little publication, widely distributed by its wise sponsor, George Fischer, head of this publishing house of high standards, and well edited by Howard D. McKinney, director of music at Rutgers University and an able composer in his own right.

There is a splendid editorial called *En Avant!* in this issue that sounds just the right optimistic note. Our compliments to *Fischer Edition News*, which manages in justly balanced fashion to serve music lovers from coast to coast as well as its publisher's interests.

A prominent Viennese music publisher, who visited this country for the first time last season, has written an article giving his impressions of music in the U.S.A. in a magazine which he controls. He mentions everything from the opera and symphonic concerts to radio and phonographs, even discussing some theatrical performances which had a musical slant. He also made a curious omission, of a factor which plays a big part in this country's musical life. What was it? We'll be glad to tell him if he asks us . . . We won't embarrass him and mention it here!

They had a stage show at the Capitol Theatre some little time ago which they called *Memory Lane*, if I remember the title, in which an array of old timers, stars of vaudeville and burlesque entertainment of a bygone day, some of them well on in their seventies, appeared and won all hearts. These were, one and all, trained stage folk, not mushroom developments such as infest many of the important places in lighter entertainment today.

Among them appeared W. C. Handy the father of the blues, he who composed that best of all indigo tunes, *The St. Louis Blues*. Handy is getting on in years, but he is hale and still plays a mighty eloquent trumpet. He stood up and played his *St. Louis Blues* fascinatingly. And before he began he addressed his audience, handing a grand jab at those who disarrange and spoil so many good tunes. He said: "This is probably the first time that you haven't heard this piece in a special arrangement!" Yes, it was. And it was fine. It was Handy's tune, as he wrote it, with all the implications and none of the adventures in fancy instrumentation that have been added to it by those who think they can improve it.

The editor of *The American Mercury* sends me an article by George R. Leighton from its current issue, on that interesting and incredible figure in American music of the latter half of the last century, Patrick Sarsfield Gilmore.

In the more conservative (musical) days of the present, it is almost impossible to believe that Gilmore could

## With Pen and Pencil



—by Aline Fruhauf

Rose Bampton, Mezzo-Soprano of the Metropolitan Opera, Began Her Fall Season as One of the Soloists at the Worcester Festival Before Rejoining the Opera for Her Second Year

have existed at all. He seems a sort of Till Eulenspiegel, Benvenuto Cellini, Münchhausen, Baron du Crac of music, a mad Irishman who had visions and, what is more, made them into actualities.

There are probably persons still alive who remember the National Peace Jubilee in Boston in 1869, when he conducted before audiences of 50,000, an orchestra of 1000 and a chorus of 10,000, also the National Peace Jubilee three years later when he doubled these figures, but, alas, did not double his audiences!

It was interesting to note in Mr. Leighton's article that Gilmore consulted your late editor, John C. Freund, in regard to a new national anthem which had been revealed to him, words and music, by a celestial vision.

Gilmore was called to more intimate communion with Heavenly Powers in St. Louis on Sept. 24, 1892. Two days later, in Plainfield, N. J., a man named John Philip Sousa gave his first concert with his own band. Thus was the torch passed on.

Sousa died in Reading, Pa., March 6, 1932, but, so far, I have not heard of anyone else taking up the torch.

They tell me that Reger's *Vaterländische Overture* is being performed all over Germany. This work, one of Reger's worst, written as a *pièce d'occasion* during the war, is naturally seized upon now as a typical patriotic expression. Just think of a symphonic program comprising this overture, Pfitzner's cantata *Von Deutscher Seele* (Of the German Soul) and the symphony composed and broadcast several months ago for the Schlageter memorial at Düsseldorf. (I forget who wrote it—probably a nobody.) How would you like to listen to that and know the meaning of co-ordination? For my part I'd prefer the Overture to Figaro, the First Symphony of Brahms and the Beethoven Violin Concerto. These three pieces are just as German and have the advantage of being so much better music, thinks your

*Mephisto*



# BERLIN'S MUSIC RE-EMBARKS ON TROUBLED SEAS

**Public Attention Is Absorbed by Politics, and Experienced Artists Play Roles of "Emigrés"—Municipal Opera, Again Going Through Crisis, Gives Routine Performances—Pfitzner Mentioned as Successor to von Schillings—Palestrina Revived at State House**

By GERALDINE DE COURCY

**B**ERLIN, Oct. 1.—This year the music season is having a very difficult time to weigh anchor and set sail. Ordinarily, by the end of September the billboards and Sunday papers are filled with concert announcements, and the ticket and concert agencies are already doing a flourishing business, but nowadays music cannot compete with politics. The latter still continues to absorb the public attention, and schemes of social welfare, political spectacles, mass meetings and nationalistic demonstrations seem to supply all the entertainment needed.

It will probably be discovered that the general dearth of enterprise is due to the fact that most of the experienced managers, conductors and artists are now playing the roles of "émigrés" in adjacent territories. The novices who wear their discarded purple are no match for them in ability.

Take the two opera houses, for instance. Six weeks of the new season have ticked away and not one notable accomplishment has rippled the surface of their humdrum routine. The Municipal Opera, of course, is again afflicted with a "crisis" and has been floundering about without an administrative head just when one is the most needed. Various rumors have been in circulation regarding the late Max von Schillings's successor, and surmise and journalistic officiousness have been playing flippantly with such names as Carl Clewing, Walter Kirchhoff and Hans Pfitzner. But, as a matter of fact, no one knows anything definite, although it is fairly safe to say that Pfitzner is the ostensible possibility. He is said to be willing to undertake the job should it be offered to him, and he is already on a sufficiently intimate footing with the acting corporals in Charlottenburg to assume command without recourse to the customary ritual of intrigue. Today it is no longer the august Bürgermeister of Berlin nor the bashful board of directors of the opera with whom the ultimate decision rests, but no less a person than the redoubtable General Hermann Goering, Minister President of Prussia, who permits no one to harbor any delusions regarding his lack of personal interest in such secondary cultural factors as the theatre.

## Keeping Under Easy Sail

In the meantime, the opera is keeping under easy sail, for neither Dr. Paproth, the acting intendant, nor the corps of young conductors forming his bodyguard are sufficiently buttressed by personal talents or political patronage to make experimentation and initiative altogether fool-proof.

One of the principal elements of disorganization is the question of audiences and subscription lists. All the old subscription organizations have been disbanded and the new social or-



Berlin's Municipal Opera, Again Confronted By a Crisis in Its Direction. Left, Hans Pfitzner, Who May Succeed the Late Max von Schillings at Its Helm



der that has come into power hasn't yet had time to provide efficient substitutes. The all-mighty Kampfbund (Militant League) promises in time to provide a receptive, enthusiastic, reliable and 100 per cent Nazi public for every performance that takes place, be it in a temple of music or a beer garden. But the German wheels of organization make haste deliberately, and in the meantime the opera houses and theatres must play night after night to half-empty auditoriums.

## At Popular Prices

The Municipal Opera opened with several performances at popular prices for the benefit of impoverished intellectuals and the unemployed. Then came a modest revival of Nicolai's *Lustige Weiber* as the first novelty of the season, but only the collaboration of those two impeccable artists, Gerhard Huesch and Carl Braun, saved the performance from striking an abysmal depth of artistic vulgarity.

It is pleasant to state, however, that the next activity was much more praiseworthy. This was a revival of *Cavalleria Rusticana* and *Pagliacci* under the very intelligent, original and extremely artistic direction of Bruno von Niessen, nephew of the well-known singing teacher, Matja von Niessen-Stone, formerly of New York. Von Niessen is a young man with ambition and a high degree of artistic culture and taste; all of which factors left their undeniable impress on the produc-

tion. He also had the temerity to entrust the scenery to no less a modernist than Wilhelm Reinking. The experiment justified itself, although it must be admitted that the poetry and charm that Reinking breathed into this new creation show he is not such a hopeless revolutionary as he was previously painted.

Under the brief regime of von Schillings the Municipal Opera made a number of changes in its artistic personnel, most of them to the good of the institution. At present the singing ensemble probably ranks with Munich in point of general excellence. It is the conductors that are the weak part of the structure. Wilhelm Franz Reuss, son of Louise Reuss-Belce, the Bayreuth Fricka from 1899 to 1912, is a perfectly safe young time-beater who has absorbed much correct Wagnerian routine but who drops to earth when he must undertake an imaginative flight in other spheres. Hans Udo Mueller, his next ranking colleague, had to jump into the orchestral breach without the maturing process of technical preparation; and Eugen Jochum, the third and most famous member of the force, has to learn to adapt a technique acquired in symphonic conducting to the new and complicated problem of the theatre. Nevertheless, the latter has unmistakable personality.

## To Hold Italian Week

Another aftermath of von Schillings's foresight and activity is the Italian Opera Week to be held from Oct. 9 to 15 with soloists and chorus from the Scala in Milan. Beniamino Gigli, Aureliano Pertile, Stabile, Toti dal Monti, Rosetta Pampanini and Giacomo Lauri-Volpi head the list of soloists who will appear in the ordinary Italian repertoire.

The State Opera bestowed its first favors on a rather perfunctory revival of Pfitzner's *Palestrina*, which to all intents and purposes was a mere duplication of the original performance in Aravantinos's settings. No one knows better than the Germans themselves that no amount of magic can convert this opera into a box office asset, so it would have been idiocy to squander money on it when there are newer and

better causes on the calendar. At Pfitzner's request the title role was entrusted to Fritz Willroth-Schwenk of the Opera in Altenburg. Pfitzner is said to consider him the best exponent of the role at present. The singing of the regular Berlin cast that included Bockelmann, Krenn, Soot, List and Klose was as usual excellent throughout.

## Furtwängler's Wide Powers

The strong man at this institution is now Wilhelm Furtwängler, who has recently been appointed a Prussian Staatsrat with almost unlimited powers in moulding the opera to his will. It is the manifest desire of the Government to further a return of the golden era of Muck, Weingartner and Strauss, and as inconvenient contracts lapse, Furtwängler is the man to see that their places are filled by artists of the first rank. Karin Branzell is once more back in the fold to everybody's delight, and Felicie Hueni-Mihacek of Munich is a new guest artist to be added to the company.

This year the Furtwängler and Kleiber series of the Philharmonic Orchestra will be the important ones, as they are the only two that have demonstrated any drawing power. A stop will also be put to the deleterious practice of "renting" the orchestra to young symphonic conductors who desire to make their debuts in Berlin. Nothing has been said about the availability of an organization for this purpose, but this work will probably devolve on the Berlin Broadcasting Orchestra or one of the orchestras manned by unemployed musicians. Increased attention is to be paid to the popular weekly concerts under the regular corps of conductors, and there will also be a non-subscription series featuring the most prominent German conductors such as Schuricht, Pfitzner, Hausegger, Strauss, Busch, Abendroth and Wendel.

## Folk Festival Council Inaugurates New Course

The Folk Festival Council of New York is inaugurating a new course in Folk Songs of Many Peoples, to be held on Saturday evenings at the New School for Social Research. The course began on Oct. 7. Each session will be conducted by a leader, and singers in costume from the various ethnic groups affiliated with the council will take part. Native instruments will be used for the accompaniments. An exhibit of folk crafts provides additional interest.

The first program dealt with folk songs of Czechoslovakia, directed by Robert Mokrejs. Subsequent programs will include Norwegian, Estonian, Jewish, Negro, German, American and Russian folk songs.

## Philadelphia Simfonieta to Give Concert Series

PHILADELPHIA, Oct. 5.—The Philadelphia Chamber String Simfonieta, Fabien Sevitzy, conductor, which is entering its eighth season, will give a series of three Wednesday evening concerts in the Bellevue-Stratford ballroom, and a program for children. Among the works to be performed are Schönberg's *Verklärte Nacht*, Bruckner's Quintet, the *Intermezzi* Goldoni by Bossi, a Bach concerto for violin and a Handel concerto for cello.



# JOOSS BALLET PROMISES NEW IDEAS TO AMERICA

**Group of Twenty-five Dancers, Headed by Kurt Jooss, to Make American Debut — Combine Knowledge of Old Technique with Modern Trends — The Green Table, to Music by Fritz Cohen, Musical Director, a Satire on Doddering Diplomats— Other Productions Announced to Be Impressions of a Big City to Music by Tansman and A Ball in Old Vienna, with Music by Lanner**

**W**ITH plans to present four novel ballets never before seen in America, the Jooss Dancers, headed by Kurt Jooss, bid fair to be one of the outstanding dance attractions of the coming season. The group of 25 will arrive at the end of October, and will be presented soon after in New York by Columbia Concerts Corporation under the personal direction of F. C. Coppicus, executive vice-president.

Known throughout Europe, where they have been seen during the past spring and summer, the group promises something new to American audiences. Their ballet, *The Green Table*, which is a grim satire on the futile secret conferences of diplomats, is said to be one of the most striking and effective productions of the dance stage. It won the first prize of 25,000 francs at the International Congress of the Dance, held in Paris in 1932.

## Fritz Cohen Is Musical Director

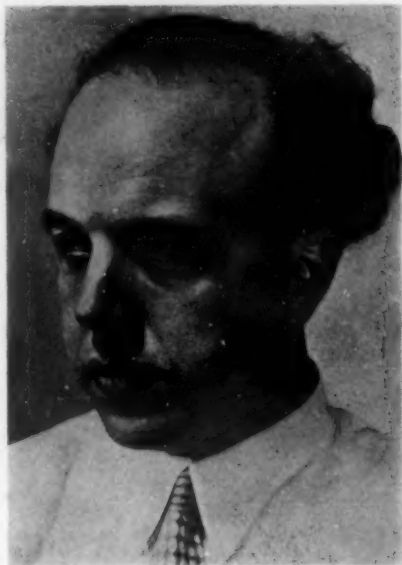
Fritz Cohen, who is musical director, composed the music to the *The Green Table*, music which is said to sustain the emotion of the ballet at every point. The choreography is by Mr. Jooss, who is the author of all of the work which his troupe presents.

Other works to be given are *Impressions of a Big City*, a portrayal of modern life to music from Alexandre Tansman's *Sonata Transatlantique*; *A Ball in Old Vienna*, which is styled "a triumph of the waltz," set to the music of Joseph Lanner, and a fourth yet to be announced.

Typical of the Jooss Dancers is their expert knowledge of the art and technique of the classical ballet combined in an intensely dramatic manner with the most modern form of the dance movement, according to Mr. Coppicus.

## Themes from Contemporary Life

"Ballets known to our public," he says "have been based heretofore on mythological and classical themes; also themes



Kurt Jooss, Director of the Jooss Ballet Which Is Coming to This Country for the First Time



A Scene from *The Green Table*, A Striking Satire on Politics and the Modern Diplomatic World, to Be Given by the Jooss Ballet



The Spirit of the Waltz, as Depicted in the Jooss Ballet Version of a Ball in Old Vienna, One of the Four Productions Scheduled for This Country

drawn from fancy or from folk lore. The Jooss Dancers in *The Green Table* and *Impressions of a Big City* draw their themes from contemporary modern life, and with the genius of Mr. Jooss, using these modern media, present the ballets with a simplicity which carries

the message straight to the hearts of the multitude. While the ballet of the past motivated its story almost exclusively by the use of the traditional dance movements and the story was often interrupted for the display of technical feats, the Jooss ballets carry forward

the story to its conclusion without a single gesture devoid of meaning.

"The arts of dancing and of acting are combined in all members of this young group (not one of the members is much over 30). They prove by their work that an ensemble can at the same time be a concourse of individualities."

## Set Purcell Music

Mr. Jooss, who is still in his early thirties, was a pupil of Rudolph van Laban, gradually evolving his own theories and eventually becoming an original creator. In 1926 he collaborated with Prof. Edward Dent to produce *Dido and Aeneas*, and two years later gave a stage production of Purcell's *Fairy Queen*. His first original creation was *The Marriage Procession*, to music of old masters. This was followed by *The Masks*, danced to an accompaniment of percussion music which he composed.

## OPERATIC SERIES IS INITIATED IN CHICAGO

**Eduardo Sacerdote Opens Season of Performances in English With Don Giovanni**

CHICAGO, Oct. 5.—A recent Saturday evening saw the beginning of a series of operas to be given in English by Eduardo Sacerdote, head of the Operatic Art Theatre, which he formed last winter. It is Mr. Sacerdote's desire to bring out dramatic as well as musical values in his presentations, and this he did in the opening work, *Don Giovanni*, sung in the Goodman Theatre.

Barbara Drangelis was heard in the role of Donna Anna; Eunice Steen appeared as Donna Elvira, and Janet Fairbank (making her operatic debut) as Zerlina. Raymond Koch was the Don; Frederick Mueller, Don Ottavio; Hugh Dickerson, Leporello, and Leonard Huber, Masetto. Admirable accompaniments were furnished by Frederick Schauwecker and Mr. Sacerdote, playing two pianos. A chorus of some twenty young people sang with remarkable clarity. The stage presentation was outstanding in the effects achieved through unique lighting. The theatre was filled with an enthusiastic audience.

M. M.

## ANN ARBOR FESTIVAL WILL FEATURE NOVELTY

**American Premiere of Ein Friedenslied by Heger to Be Given at May Festival**

ANN ARBOR, Oct. 5.—The American premiere of the choral work *Ein Friedenslied*, by Walter Heger, is to take place at the forty-first annual May Festival in 1934. Another work chosen for festival programs by Earl V. Moore, director, is Beethoven's Ninth Symphony.

Attractions engaged for the fifty-fifth annual Choral Union Concert Series in Hill Auditorium, according to Charles A. Sink, president of the University Musical Society, are the following: the Boston Symphony Orchestra under

Serge Koussevitzky, Oct. 24; Fritz Kreisler, Nov. 9; the Vienna Sängerknaben, Nov. 22; the Cincinnati Symphony Orchestra under Eugene Goossens, who will make his initial appearance at Ann Arbor on this occasion, Dec. 5; Maria Olszewska, Dec. 14; the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, Jan. 9; Sergei Rachmaninoff, Jan. 18; Lily Pons, Jan. 26; Poldi Mildner, Feb. 15; Gregor Piatigorsky, March 6.

## CIVIC MUSIC SEASON

**Oberndorfer Succeeds Borowski in Chicago Association**

CHICAGO, Oct. 5.—The Civic Music Association of Chicago launched its twenty-first season in Chicago and

neighborhood communities on Oct. 1. Marx E. Oberndorfer, lecturer and pianist, has been engaged as musical director, succeeding Felix Borowski, who resigned last spring. Miss Werra E. Schuette, for many years connected with the organization, has been appointed executive secretary and is in charge of the office.

The association maintains thirteen children's choruses in various sections of Chicago, giving to 2000 children the opportunity of free singing lessons. These classes are united in a massed chorus in May and with the Civic Orchestra of Chicago will give the Spring Festival. The Civic Orchestra functions under the auspices of the Civic Music Association and the Orchestral Association. Other activities include community singing.

M. M.



# SALZBURG FESTIVAL IS BRILLIANTLY CONCLUDED

Features are Revised Version of Die Aegyptische Helena and Reinhardt's Open-air Production of Faust—Many Foreign Visitors, Including 1000 Americans, Applaud Performances of Varied Character and High Artistic Interest — Krauss, Klemperer and Bruno Walter Conduct—Cathedral Programs under Messner Extend from Mozart to Bruckner

By DR. PAUL STEFAN

**S**ALZBURG, Oct. 1.—The Salzburg Festival programs are over. They were carried through entirely according to schedule. In spite of difficulties, not one of the performances announced was cancelled. Every one had brilliancy, and many times the houses were sold out. Never before was such an artistic and moral success achieved. Citizens are rightly proud of the outcome, of the wealth of the offerings and the quality of the performances. There were more foreign visitors than ever, including upwards of 1000 Americans; and the importance

of the events was enhanced by the presence of the President and Chancellor of the Austrian Confederacy.

Highlights which came after performances reviewed in the September issue of MUSICAL AMERICA, were the first



Fayer, Vienna

performance anywhere of Strauss's Die Aegyptische Helena in a revised version and Max Reinhardt's production of the drama Faust. The latter, arranged for outdoors along the lines of productions of Jedermann (Everyman) suggested that a new kind of attraction has been discovered for use in future years.

## Clarifying the Text of Helena

Richard Strauss witnessed the great success of Die Aegyptische Helena. Except in Dresden, this work has never exercised the drawing power of other Strauss operas. The action is too complicated and too subtle, and the words are not clearly understood by many listeners. As a poem, read without music, Die Aegyptische Helena is doubtless a masterpiece. The music also contains pages which may be classed among the most beautiful Strauss has written.

The successful experiment of revising Frau ohne Schatten last year prompted Dr. Lothar Wallerstein, chief stage director of the Opera and a very subtle artist, to try the same procedure with Die Aegyptische Helena. He is not named as the instigator or author of the new version, but there is no doubt of his authorship, since he collaborated with Strauss in revising Mozart's Idomeneo. Wallerstein's general belief is that changes in the text and new stage direction are quite sufficient to make an opera more understandable. This theory was the basis of the rearrangement of Die Aegyptische Helena.

Nothing was changed in the first act, but large cuts were made in the second act where (as in the piano score) twenty pages of new music appear. The new version makes the dramatic trend of this act more understandable than it was before. Several episodes which interfered with clarity have been omitted, the action is more concentrated and new verses have been interpolated—all of which contributed to the attraction of the work. One of the significant scenes now contains a beautiful new trio for Menelas, Helena and Aithra which has only one disadvantage—that of being placed too near the final ensembles.

It is hardly to be assumed that the new version will change the funda-



B. Kerschner, Salzburg

The Celebrated Lobby of the Festspielhaus in Salzburg, Where Throngs Congregate Between Acts of the Festival Operas. Left, Dr. Lothar Wallerstein, Chief Stage Director of the Vienna Opera, Who Is Credited With Bringing Success to Die Aegyptische Helena at This Year's Festival

mental essence of the work. But everything that could be done to make it more effective on the stage has been done. The performance under the direction of Clemens Krauss was marvelous. The artists were exclusively Viennese, Herman Völker as Menelas, Viorica Ursuleac as Helena and Margit Angerer as Aithra being ideal, both vocally and histrionically. They, together with Strauss, Krauss and Wallerstein were acclaimed with enthusiasm.

Singers in Frau ohne Schatten, also conducted by Krauss, were Viorica Ursuleac, Völker and Josef Manowarda.

## Building a Medieval City

For Faust, the great open space next to the Festspielhaus, which previously had served as a sort of promenade for visitors, was utilized. It is bordered on two sides by high rocks, into which galleries and loges were built. At one end the architect Clemens Holzmeister had designed a medieval city as a background for the staging of Goethe's play. This building is of a permanent character, and will remain for use in future years.

In this presentation, as in all Reinhardt productions, music played a large part. Dr. Bernard Paumgartner, director of the Mozarteum, had created, with great discretion, a musical background for many of the scenes, making use of Salzburg folk melodies and adding organ tones and the pealing of bells. The interest shown by the public was enormous. More than 2000 persons attended the general rehearsal, which began at midnight and continued until five o'clock in the morning. Four performances were sold out, but two of these were given in the Festspielhaus owing to rain.

The applauded actors were: Herr Balser as Faust; Paula Wesley, Margarete; Max Pallenberg, Mephistopheles, and Lotte Medlsky, Martha.

## Concerts Are Sensational

The remaining sensations were mainly concerts. Otto Klemperer made a deep impression with his interpretation of Bruckner's Eighth Symphony. As a contrast to this fiery performance, Bruno Walter transported us to Elysian fields with a Mozart program. There was a thrilling song recital by Lotte Lehmann, with Bruno Walter as an incomparable artist at the piano. Clemens Krauss conducted a French concert, giving the Saxophone Rhapsody

of Debussy, Ravel's Bolero and the Moussorgsky-Ravel Pictures at an Exhibition; and Alfred Cortot aroused enthusiasm with his playing of piano works by Saint-Saëns and Franck.

As in previous years, the Serenades under the direction of Dr. Paumgartner were given in the open air; and the C Minor Mass by Mozart was sung in the little Church of St. Peter, for which it was composed.

Five programs were given in the Cathedral, the repertoire extending from music by Mozart to Brahms's Requiem and the Mass in F Minor by Bruckner. Joseph Messner conducted, presenting the music with his own choir and orchestra, assisted by Viennese soloists, and was the object of great admiration. He also gave, in the festival period, two of his own difficult and exalted masses and the Missa Salisburgensis by Vittorio Gnocchi, a composition of melodious and spiritual value which was particularly appreciated by the cognoscenti.

Among the artists to gain approval was Helen Reynolds, an American singer whose recital had much merit.

## Strauss's Arabella to Be Performed at Düsseldorf

**DÜSSELDORF, Sept. 28.**—Works by Mozart, Wagner and Strauss will form the major portion of the coming season's program at the Opera here. Strauss's new opera, Arabella, will have its first production in western Germany in this city, and the composer will conduct at least one of his own operas during the Strauss week to be held in honor of his seventieth birthday.

Following the Wagner cycle, from The Flying Dutchman to Parsifal, Siegfried Wagner's opera Der Bärenhäuter will have its first performance. Nine concerts by the municipal orchestra will bring music by Mozart, Beethoven, Bruckner, Brahms, Handel, Haydn and Bach. Prices for opera, operetta and drama have been reduced to correspond with movie theatre prices.

G. DE C.

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## Notable Concerts at Worcester Festival

(Continued from page 7)

telnuovo-Tedesco, Farley, Clough-Leigher, and finally Bland's Carry Me Back to Ole Virginny, this sung to the audience in the gallery of the little theatre back of the stage. There was a lesson for all who study voice production in the last stanza of Carry Me Back, which she sang *pianissimo*, with intense feeling. And her superb delivery of the Korngold aria, sung in the original German, will live long in the memory of those who heard her. The Rossini aria and the Carmen Habanera she sang to excellent orchestral accompaniments under Mr. Stoessel's baton, the songs to fine piano accompaniments by Stuart Ross.

### Stoessel Choral Works Liked

Mr. Stoessel opened the evening with Strauss's Till Eulenspiegel which he read with insight into its humor. Then came a group of part songs for the women's chorus, including a Treharne arrangement of the English Willow, Willow and his own new A Lover and His Lass and Hymn to Diana. Both Stoessel compositions are of unquestioned merit, the second exerting the greater appeal. The instrumental accompaniments, too, are fine examples of the composer's skill. The women's section gave a good account of itself.

Constant Lambert's cleverly conceived The Rio Grande, which "stopped the show" and had to be repeated at last year's festival, had a remarkably able presentation and the applause that followed it, with repeated recalls for conductor and assisting soloists, was so unceasing that a repetition seemed unavoidable. The solo part for contralto was sung by Marion Selee, who made much of the music assigned her, voicing it with lovely quality and deft musicianship, a taxing thing to sing. Jesus Maria Sanroma played the piano obligato capably, this time from memory, an undertaking which few could accomplish as successfully. The chorus sang its part, a most effective one, with appropriate abandon.

Again, in two Negro spirituals, Deep River, arranged by H. T. Burleigh and Go Down, Moses arranged by Noble Cain, the chorus showed what it can do in unaccompanied singing, for Mr. Stoessel had trained them carefully. The Burleigh arrangement is a gem, and the Cain an example of writing for unaccompanied chorus along truly new lines.



In the Coronation Scene from Boris on Friday and as the Count in Saturday's Opera, Julius Huehn Proved His Worth as Singer and Actor

The finale of the evening was the Coronation Scene from Moussorgsky's Boris Godounoff, with Julius Huehn, baritone, singing the music of Boris. Although only this fragment was given, the elemental power of the music of Russia's greatest composer was felt. Mr. Huehn sang his part with admirable voice and in his usual, intelligent style, making its phrases telling. Chorus, orchestra and organ built up the final pages to a tremendous climax, received with ovational applause.

### Plea for Future Support

During the intermission, Aldus C. Higgins, a leading citizen of Worcester, appeared and addressed the audience in behalf of the future of the festival. He explained that the sale of tickets did not cover the expenses, even with the increase in sale of subscriptions and single tickets this year.

The attendance this year was far in excess of any previous one, Mechanics Hall's capacity being roughly 1500 and the Memorial Auditorium nearly 3500. This year, too, some 2200 subscriptions for the festival were sold, whereas in other years, 800 or 900 was a maximum.

Mr. Higgins asked those who believed in the festival as a vital force in Worcester's cultural life to pledge con-

tributions for the coming festival, which will be the seventy-fifth in its history.

### Cimarosa Opera Closes Festival

The closing night, Saturday, Oct. 7, brought a performance of Cimarosa's little opera, The Secret Marriage, which had been given last spring at the Juilliard School and at the Washington Chamber Music Festival in the Library of Congress. Under the musical direction of Mr. Stoessel, and the stage direction of Alfredo Valenti, the charming work was once again heard to fine advantage.

Singers who had been heard in the previous productions were hailed by the Worcester audience, which showed every evidence of approval. These singers were: Josephine Antoine as Carolina; Ruthe Huddle as Elisetta; Marion Selee as Fidalma; Roderic Cross as Geronimo; Julius Huehn as Count Robinson, and Charles Haywood as Paolino.

This year's festival performances again bore evidence of the devoted care and the rare gifts of the conductor under whose supervision and direction they are prepared and presented. Once more Albert Stoessel revealed his mastery of the forces which he conducts, and his ability to plan and carry through to a triumphant conclusion the series of concerts which comprise this ever increasingly important autumn festival. His achievement is, indeed, one that honors American music and those who have selected him as their commander-in-chief.

Among festival visitors from out-of-town were the following:

Albion Adams, H. R. Austin, Boston; Edgar A. Barrell, New Bedford; Mrs. Georges Barrère, New York; Marion Bauer, New York; Clarence C. Birchard, Boston; George Brown, New York; Anita Davis Chase, Boston; Willard M. Clark, Springfield, Mass.; Mabel Daniels, Boston; Olin Downes, New York; Mrs. Thomas A. Edison, Orange, N. J. (guest of the Albert Stoessels for the last two days of the festival); Francis M. Findlay, Boston; Mr. and Mrs. William Arms Fisher, Boston; Mr. and Mrs. Werner Josten, Northampton, Mass.; Mrs. A. Walter Kramer, New York; Duncan McKenzie, New York; Libbie Miller, New York; Dr. Earl V. Moore, Ann Arbor; Joseph M. Prialux, New York; David Stanley Smith, New Haven, and Mr. and Mrs. Thompson Stone, Boston.

### CLEVELAND PROGRAMS

#### Recitals and Lectures Scheduled at Institute of Music

CLEVELAND, Oct. 5.—The Cleveland Institute of Music opened its thirteenth season in Samuel Mather House, under the directorship of Beryl Rubinstein, on Sept. 18.

Arthur Loesser is to give the opening piano recital on Oct. 11, and will appear later in a two-piano program with Mr. Rubinstein. A sonata recital by Mr. Rubinstein and Maurice Hewitt, head of the violin department, is to take place on Oct. 25. The Institute String Quartet, made up of Mr. Hewitt, Margaret Randall, Homer Schmitt and Edward Buck, will continue the Beethoven cycle begun last year. Monthly faculty recitals will bring appearances of Victor de Gomez, Denoe Leedy, Carlton Cooley, Marcel Salzinger and Alice Chalifoux.

### Galli-Curci to Make Third Tour of Great Britain and Ireland



Amelita Galli-Curci, Whose Visit to the British Isles Is to Begin in the New Year

Following her autumn tour of the United States, Amelita Galli-Curci will pay her third extensive visit to Great Britain and Ireland, beginning the first week in the New Year. She will sail late in December, and will make her first London appearance of the tournee in the Albert Hall on Jan. 21.

Concerts are to be given throughout England, Scotland, Wales and Ireland, over a period of ten weeks; and the soprano will appear not only in the larger cities where she has sung before, but in a number of the smaller ones which will hear her for the first time.

Returning to this country in the early spring, Mme. Galli-Curci will sing on the Pacific Coast and in the Middle West under the management of Evans and Salter, of Columbia Concerts Corporation.

### Boston Welcomes Symphony Season

(Continued from page 4)

phony will long stand as a criterion. Seldom have the violas and cellos spoken so eloquently.

Once again the Debussy Nocturnes charmed. To a few the Scriabin probably spelled anathema, but Dr. Koussevitzky seems to extract no small amount of enjoyment from it.

### Scriabin Work Catches Fire

At the second presentation of the program tonight the Poem so excited the audience that it rose and applauded until Dr. Koussevitzky "stood" the players. As a matter of fact, the audience made repeated demands through the evening that the conductor give credit to his men, which he seemed very ready to do.

The Tuesday afternoon series of symphony concerts will comprise a Beethoven cycle bringing all the symphonies (including the Ninth), the Second, Leonore, Coriolanus, Prometheus and Egmont overtures, the Triple Concerto for piano, violin and 'cello, and the Fifth Piano Concerto.

GRACE MAY STUTSMAN

ST. LOUIS—The Civic Music League, Alma Cueny, secretary-manager, has engaged José Iturbi, Dusolina Giannini, Heinrich Schlusnus and Nathan Milstein for the season.

S. L. C.

## WORCESTER DEDICATES ITS AUDITORIUM

(Continued from page 6)

a massed chorus of over 1,000 mixed voices, and a special male chorus group, directors being J. Vernon Butler, J. Edward Bouvier, Arvid C. Anderson, Clifford F. Green. The chorus was recruited from seventy local choirs and music clubs. Orchestral numbers and accompaniments were furnished by ninety men selected from the personnel of the Worcester Symphony Orchestra, Daniel A. Silvester, conductor, and the Worcester Philharmonic Orchestral Society, Albert W. Wassell, conductor. The soloists were Alice Erickson, violinist; Mrs. J. Frederick Donnelly, soprano, and Mrs. Vesta Wik Thyden, contralto. Walter W. Farmer, James A. Gow and Clifford F. Green were the organists. Accompanists were Mrs. J. Vernon Butler, Albert Erickson and James A. Gow.

The pageant The Spirit of Worcester

was presented under the jurisdiction of a committee headed by Prof. Zelotes W. Coombs. It was written and coached by Jessie Dell Lewis. Over 250 participated. Superintendent of Schools Walter S. Young had charge of arrangements for an afternoon concert, in which the children presented music, pageantry and dances. Crowded houses attested the interest of Worcester in the manifold capabilities of the new building.

Musical interests are represented on the board of Auditorium trustees by Hamilton B. Wood, president of the Worcester County Musical Association. He has served on the Auditorium Commission also during its four years of existence. Walter Howe, organist and business manager of the Festival, has played an important part as consultant in the design and installation of the Auditorium organ.



### Pietro Yon Returns from Summer Visit to Sunny Land of Italy



Pietro Yon (Right), Noted Organist-Composer, at his Summer Home at Settimo Vittone, Italy, with Millo Picco, Baritone of the Metropolitan Opera, Who Visited Him There Last Month

Returning to New York after spending the summer at his native Settimo Vittone near Turin, Pietro Yon arrived on Sept. 26 on the Conte di Savoia, accompanied by his sister Lina Yon and his son, Mario. With him also came his brother Constantino Yon and his family, who also summered in the mountains in Piedmont.

Mr. Yon took a prominent part last month in the Eucharistic Congress of the Diocese of Ivrea, held at Settimo Vittone. Under his baton his Mass Regina Pacis and his motet O Quam Suavis Es were performed in the Church of Sant' Andrea, where he was baptized. Taking part were an orchestra from the Teatro Regio of Turin, a chorus comprising the Schola Cantorum of the Salesians of Ivrea and a chorus of Settimo Vittone singers trained by his brother Constantino, who also appeared as organist. The solo parts in the mass were sung by Millo Picco, baritone of the Metropolitan Opera and Pietro Barchi, tenor, of the Basilica of the Vatican in Rome. The occasion was a most impressive one, 25,000 taking part in the procession.

On Oct. 2 the Yons resumed their activities at their studios in Carnegie Hall. Pietro Yon also began his duties

as organist and musical director of St. Patrick's Cathedral, and Constantino Yon as organist and choirmaster of the Church of St. Vincent Ferrer and as musical director of the College of Mount St. Vincent.

### CLEVELAND FORCES TO PRESENT OPERA

**Orchestra's List Will Include  
Performances of Wagner's  
Tristan**

CLEVELAND, Oct. 5.—The Cleveland Orchestra will start its sixteenth season under its new conductor, Dr. Artur Rodzinski, with a pair of concerts in Severance Hall on Oct. 26 and 28. The accustomed twenty programs will be given, with the innovation of performances of Tristan und Isolde on Nov. 30 and Dec. 2. Solo singers engaged for the opera are Elsa Alsen, Rose Bampton, Paul Althouse, Chase Baromeo and Fred Patton. The production will be in the hands of Frederic McConell, director of the Play House, with Max Eisentat as technical director.

Visiting soloists for the concerts are to be Joseph Szigeti, Gregor Piatigorsky, Ossip Gabrilowitsch, and Nathan Milstein in his local debut. Resident artists who will appear as soloists are Severin Eisenberger, Victor de Gomez, Arthur Loesser, Beryl Rubinstein and Josef Fuchs, concertmaster.

The Cleveland Concert Course, which is under the direction of Mrs. Emil Brudno, has engaged the following artists: Uday Shan-Kar, Fritz Kreisler, Heinrich Schlusnus, Myra Hess, and Maria Jeritz. These concerts are to be given at popular prices.

MARGARET ALDERSON

### Harriet Cohen Appears at Strasbourg

Harriet Cohen, pianist, recently flew from England to Strasbourg, where she was invited to take part in the festival of modern music under the baton of Hermann Scherchen. Miss Cohen played Vaughan Williams's Concerto and works by Sibelius. She has been engaged to play at the Promenade Concerts in London, and with the Paris Symphony Orchestra under the conductorship of Pierre Monteux. Her return to America is to be made in January.

A Harriet Cohen Shilling Fund in aid of German refugees arriving in England has been started in London.

### OPERAS WELL SUNG BY FIDES COMPANY

**Renowned Artists Take Part in  
Four Works Performed with  
Success**

Three evenings of opera by the Fides Opera Company under the direction of Cesare Sodero at Mecca Temple proved enormously popular with audiences that expressed themselves by resounding cheers and hearty applause. The first occasion was on Sept. 14, when Cavalleria Rusticana and Pagliacci were given. Madama Butterfly was the opera for Sept. 15 and Carmen for Sept. 16.

In all of the productions, the outstanding feature was perhaps the orchestra, a body of seventy, composed largely of members of the Metropolitan Opera Orchestra, with added members from the New York Philharmonic-Symphony. The men themselves constituted the members of the board of directors for the venture, and played as if their hearts as well as their pocketbooks were in it. Mr. Sodero led them in finished and spirited performances which shed new lustre on the familiar works. He received nightly ovations.

### Zenatello Sings Farewell

A highlight of Pagliacci was Giovanni Zenatello, who appeared as Canio, the role in which he made his debut as a tenor in 1901. This appearance was said to be his farewell, and his performance was electrifying in its brilliance and fire, so that the audience gave him a thunderous ovation. Other singers in the Leoncavallo opera were Alba Novella as Nedda, Silvio Garavelli as Tonio, Sidney Smith as Beppe and Attilio Ruffo as Silvio.

Cavalleria opened the bill, and was notable for the splendid acting and singing of Anne Roselle, the Santuzza.

In dramatic power and musicianly approach, she vitalized the role into a veritable triumph. Her associates were Mary Hopple, a warm-voiced and appealing Lola; Fortunato De Angelis, a vocally powerful Turiddu; Attilio Ruffo, the Alfio, and Lia Leuzzi, the Lucia.

### Anne Roselle Scores Again

Miss Roselle was again heard in Madama Butterfly, giving the role a poignant and charming investment. The Pinkerton was Evaristo Signorini, suave of voice and manner. Louise Bernhardt sang the measures of Suzuki effectively, pleasing with her sincere interpretation. Joseph Royer made a dignified and musically important Sharpless; Constantino Sorvino was Goro, Arturo Imparato the Bonze, and other roles were filled by Giuseppe La Puma, Eleanora Donielli and Antonio De Lara. So insistent was the applause at the end of the first act that the principals repeated the love duet before the curtain.

### Coe Glade a Sinuous Carmen

Carmen was a performance of great verve and spirit. The flashing precision of the orchestra was a colorful background to the stage action, which proceeded with much verisimilitude. Coe Glade's sinuous heroine dominated the scenes, and her rich voice added its spell. Edward Molitore was a truly impassioned Don José, and Joseph Royer a vital Escamillo. Caroline Andrews made an appealing Micaela, shy and winsome and sweet-voiced.

Others in the cast were Miss Donielli, Luigi Dalle Molle and Estelle Hillier and Messrs. La Puma, Sorvino and Imparato.

In all of the operas, the chorus from the Metropolitan Opera assisted, and specially in Carmen was its work of more than excellent quality. F.

### Godowsky Bitten by Dog in Chicago

CHICAGO, Oct. 5.—Leopold Godowsky was severely bitten on the lower lip on Oct. 2, while standing on a street corner here. Mr. Godowsky was waiting to cross the street when an automobile passed slowly with a dog leaning from a rear window. As the automobile came abreast of the pianist, the dog reached out and snapped at him. Mr. Godowsky was taken into the Gas Building, where he was given first aid and an injection of anti-rabies serum. He was able to leave for Rochester, N. Y., the following day with Mrs. Godowsky.

### Paul Reimers to Teach at Institute of Musical Art

Paul Reimers, teacher of singing, will teach at the Institute of Musical Art of the Juilliard School of Music, in addition to his work at the Juilliard Gradu-

ate School, it is stated by Oscar Wagner, assistant dean of the Juilliard School and in charge of the institute.

The term began on Oct. 5. A feature of activities at the institute is the four-year course in public school music leading to the degree of Bachelor of Music Education.

### Kortschak Back from Holiday in Europe

Hugo Kortschak, violinist, returned recently from a holiday spent in Europe. The focal point of Mr. Kortschak's trip was Graz, Austria, where he and Mrs. Kortschak visited his father at his summer home near that city. En route they visited Paris, sailed down the Dalmatian Coast, stopped at Salzburg to hear Der Rosenkavalier and Reinhardt's production of Everyman and made an excursion to Königsee.



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## KANSAS CITY WILL HAVE AN ORCHESTRA

### Karl Krueger Appointed Leader of Newly-formed Symphonic Ensemble

KANSAS CITY, Mo., Oct. 5.—Formation of the Kansas City Philharmonic Orchestra is the successful culmination of several efforts, extending over a period of years, to establish a symphonic organization in this city. Karl Krueger, formerly conductor of the Seattle Symphony Orchestra, has been appointed conductor of the new body, which numbers eighty-five members.

Eight concerts, beginning on Oct. 24, will be given in Convention Hall. A "pop" series and concerts for school children are included in plans for the enterprise. The orchestra's advent will be auspiciously between the opening of the William Rockhill Nelson Gallery of Art and of the University of Kansas City, at the commencement of a season in which educational and cultural projects of inestimable value are launched. In another year the Philharmonic will have ideal quarters in the new Municipal Auditorium. Local activities will be augmented by tours.

#### Chamber of Commerce Aids

The orchestra is neither to be subsidized nor operated on a co-operative basis. Expenses will be met through the box office, \$12 being the price asked for season tickets for the best seats, and \$2 for students' season tickets. Publicity is to be carried on under the management of the Kansas City Chamber of Commerce.

Frederick Stock, conductor of the Chicago Symphony Orchestra, was instrumental in bringing Mr. Krueger and the local authorities together. A pupil of Robert Fuchs, Felix Weingartner and Wilhelm Gericke, Mr. Krueger's first conductorial experience was received through the late Artur Nikisch.

BLANCHE LEDERMAN

### AWARDS BESTOWED AT PEABODY CONSERVATORY

#### Many Apply for Three-Year Scholarships—Large Enrollment as Fall Term Opens

BALTIMORE, Oct. 5.—The three-year scholarships available at the Peabody Conservatory of Music have been awarded as follows: Piano; Antonica Fairbanks, Swarthmore, Pa. Voice; Eugene Archer, Parkersburg, W. Va.; William Horne, New York and Lansing Hatfield, Hickory, N. C. Organ; Richard Ross, Xenia, Ohio. Cello; Louis Potter, Jr., Washington. Violin; Max Kobre, Washington. Viola; Irving Cooperstein, Baltimore. School Music; Louis Hilbert, Catonsville, Md.

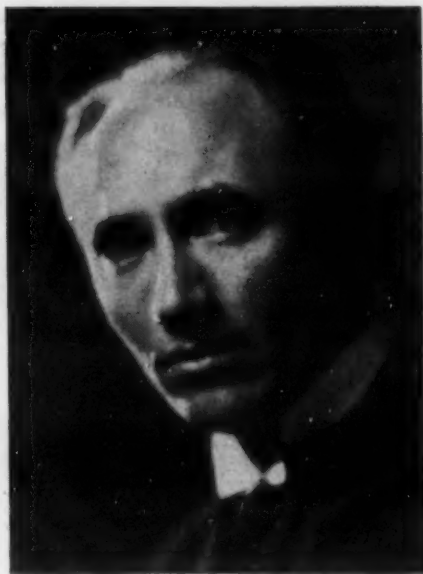
Over 200 candidates competed. Examinations were conducted by the director, Otto Ortmann.

The fall term began on Oct. 2 with an enrollment of 300 in the advanced department, and 1000 in the preparatory department of which Virginia Blackhead is superintendent.

F. C. B.

### Hart House Quartet Observes Tenth Anniversary

The Hart House String Quartet—Geza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg—is celebrating its tenth anniversary. On the calendar of these artists is a series of five subscription concerts in Toronto, beginning Nov. 4. The Hart House



Karl Krueger, Conductor of the Kansas City Philharmonic

players took part on Sept. 18 with Jeanne Dusseau, soprano, and J. Campbell-McInnes, baritone, in a program given in the Royal Ontario Museum in honor of members of the British Commonwealth Relations Conference.

### COMING TO BOSTON

#### Aaron Richmond Engages Eminent Artists for Series

BOSTON, Oct. 5.—Numerous attractions are engaged for the new season by Aaron Richmond. Ossip Gabrilowitsch will give his first piano recital in this city in a number of years on Oct. 19. Ensembles and soloists to appear later are: the Vienna Sängerknaben; Uday Shan-Kar and his Hindu dancers; Angna Enters; the Monte Carlo Ballet Russe; Vera de Villiers, contralto, in her first Boston recital, and Rachelle Shubow, pianist. Mr. Richmond is also arranging appearances of the Sängerknaben in other New England centres.

The Harvard Musical Association Series under Mr. Richmond will include Jan Smeterlin, the Roth Quartet, Benno Moiseiwitsch, the Compinsky Trio, Isabel French, the Curtis String Quartet, Heinrich Gebhard and Jesús Maria Sanromá in a two-piano recital, Felix Fox and Jean Bedetti in a sonata recital, and Louise Bernhardt.

#### Canadian College of Organists Holds Convention

TORONTO, Oct. 5.—The annual convention of the Canadian College of Organists was held in this centre during four days. In the schedule were recitals by Ernest White, representing the National Association of Organists, and Alfred Wilson. Papers were read by J. Campbell-McInnes, Dr. Herbert Sanders, Dr. Herbert Fricker and Stanley Oliver. A demonstration of hymn singing was under Rev. Alexander MacMillan. Reginald Stewart conducted a symphony program which included his orchestration of Mendelssohn's Fugue in E Minor.

#### Organize East Side Symphony

Organization of the East Side Symphony Orchestra as a community project will be the chief new undertaking of the Music School Settlement, it is stated by the director, Melzar Chaffee. The nucleus of this orchestra, which will give programs in the neighborhood of Third Street and Second Avenue, exists in the settlement's senior orchestra of sixty-two members.

As an adjunct of the orchestral training, Mr. Chaffee will hold a class in conducting.

## MERGER IN DALLAS OF BOOKING UNITS

### Concert Schedule Includes Names of Celebrated Artists for 1933-34

DALLAS, Oct. 5.—The Civic-Community Concert Association is the name of a new organization which represents a merger between the Civic Music Association and the Community Concert Association of Dallas. Five attractions are scheduled, with the possibility of a sixth. Artists engaged are: Elisabeth Rethberg, who is to make her first appearance in this city at the opening of the series on Dec. 6; Benno Rabinof; the Vienna Sängerknaben; Nina Theilade, and Poldi Mildner.

Officers are: Eli Sanger, president; Mrs. Percy Davis, Harold Hart Todd, Edward Marcus, Robert Stern and Edward Titcher, vice-presidents; C. C. Weischel, treasurer; Della Brilling, secretary; Mrs. Willie Mae Stegel, assistant secretary. Mrs. Joseph B. Rucker, Mrs. Charles C. Jones, Mrs. Clarence Penniman and Leon Tate are new members of the executive board.

Harriet Bacon McDonald will bring the following artists: Mischa Elman; Teresina and her company; John Charles Thomas; Sigrid Onegin, and Rosa Ponselle.

#### The Symphony Calendar

The Dallas Symphony Orchestra will begin its ninth season under the conductorship of Paul Van Katwijk on Nov. 12, with Evan Evans as baritone soloist. Artists who will appear later are: Harrison Stevens, Dallas pianist;

Ethel Leginska, guest conductor when Beethoven's Ninth Symphony is given; Walter Gieseking; Francis Macmillen, and Gladys Swarthout.

Henri La Bonté, tenor, gave a recital on Sept. 24 in the Adolphus Hotel. He sang compositions by Handel, Verdi, Schubert, Coleridge-Taylor, Fauré and Massenet. Marguerite Wesson accompanied.

MABEL CRANFILL

### Chamber Music Society of America to Be Heard

The Chamber Music Society of America, organized by Eddy Brown, violinist, is entering its first season with a concert on Oct. 27 by the Georges Barrère Ensemble. Five programs are to be given in homes and will include brief discussions. Artists to be heard are: the Willem Durieux Chamber Music Ensemble, Willem Durieux, conductor; Mr. Brown and Clarence Adler in a sonata recital; the Stradivarius Quartet, Wolfe Wolfensohn, Alfred Pochon, Nicholas Moldavan and Gerald Warburg; and the Society of Ancient Instruments, Youry Billstein, director. Dates are Dec. 1 and 29; Jan. 26 and Feb. 9.

### Greenwich House Music School Closes Summer Series

The final concert of the summer session of Greenwich House Music School was given recently, with the senior orchestra under Enrique Caroselli, head of the string department, playing music by Schubert and Handel, and pupils of Anne Hull, head of the piano department, giving several works. The audience joined in folk songs with the Greenwich House Glee Club, conducted by Samuel N. Rosenstein.

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## The New Season Begins Under A Brightening Sky

MUSIC enters the new season in America, squarely on its own feet. There are no government subsidies, as in Europe, no "reconstruction" loans or other governmental financing as in many American industries. In the long battle with forces of adversity the art and the business that makes this art possible have shown a remarkable vitality and have held their own. Opera, symphony, chamber music, choral concerts and recitals of every kind are again drawing their audiences from Coast to Coast.

In a few weeks every major orchestra will be in the field; some have already resumed their public concerts. New York, Chicago and other cities have had early opera. Musical organizations of every kind either are beginning or preparing their season's programs. Casualties among established groups have been negligible, as compared to those of other years. Some additions and expansions are in sight. The quickening influence of world personalities who have been given new roles in America's music will be felt in various centres. Disturbances elsewhere have played a part in enlivening the American scene. The coming of Arnold Schönberg alone would cause this to be a memorable year in a land hospitable to every form of music and eager for

progress. And Schönberg is but one of a number of notable additions to the country's musical life.

Los Angeles will have the dynamic Otto Klemperer as conductor of its Philharmonic, while the San Francisco Symphony patrons rejoice in the acquisition for a number of concerts of Arturo Toscanini. Sir Hamilton Harty and possibly the veteran Felix Weingartner will be guest leaders of Frederick Stock's Chicago Symphony, which has begun its season earlier than usual, to the benefit of visitors at the Century of Progress Exposition. Once definitely announced, Dr. Weingartner's coming is at the moment a matter of some doubt. The New York Philharmonic-Symphony, under Bruno Walter, the Philadelphia Orchestra, under Leopold Stokowski, and the Boston Symphony, under Serge Koussevitzky, all have given their first concerts. Practically every city that had symphony last season will have it again in the season of 1933-34. A distinct addition would seem to be the Kansas City Philharmonic, under the baton of Karl Krueger. Virtually all the conductors who participated in symphonic programs a year ago will be with us again, with a few instances of change of scene.

Popular opera has challenged attention. Not in many years has an organization giving opera at low-scale prices achieved the continuing success of that which has been drawing large attendances, night after night, to the huge Hippodrome in New York City. On the road, Fortune Gallo has been making a similar appeal with an organization that has made operatic history in other years. In California, where opera has approached Metropolitan standards by reason of the many first-rank artists induced to go West for appearances in San Francisco and Los Angeles, the new season is expected to be a memorable one, with Lawrence Tibbett in The Emperor Jones outstanding as a Western premiere. Much interest is being shown, also, in the progress of the plan of Herbert M. Johnson, with whom is associated Gennaro Papi, to give Chicago ten weeks of opera in the Auditorium. The Metropolitan's opening, on Dec. 26, for a season of 14 weeks, will bring back to New York the most notable assemblage of operatic celebrities in the world. Another American opera, Merry Mount, with score by Howard Hanson to text by Richard L. Stokes, will be among General Manager Gatti-Casazza's novelties and revivals. There has been a marked strengthening of the American wing of the company.

Recitalists, like the various organizations, see a brightening of the sky. Beyond the immediate future are many signs of increased demand which should lead to heavier bookings. A general upturn in business conditions can be counted on to open new doors to artists and their managers. Those who have shown their faith and proved their courage will reap their reward.

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# Personalities



Carleton D. Brown

Dr. Howard Hanson, Composer, Conductor and Director of the Eastman School of Music in Rochester, Whose Opera, Merry Mount, Will Be Produced at the Metropolitan During the Coming Season, Is Photographed at Lake Messalonskee, Me., Where He Conducted a Concert by the Eastern Music Camp Symphony Orchestra

**La Argentina**—After an absence of a number of years, La Argentina has been reappearing in Buenos Aires before crowded houses at each performance.

**Hindemith**—In spite of rumors stating that Paul Hindemith was shortly to leave Germany for political reasons, Mr. Hindemith is retaining his chair of composition at the Berlin Hochschule für Musik.

**Goossens**—Arriving recently from Europe, Eugene Goossens, composer, and conductor of the Cincinnati Symphony Orchestra, brought with him the completed score of his opera, Don Juan, the libretto of which was one of the last works of the late Arnold Bennett.

**Wolff**—When Daudet's L'Arlésienne is given for the first time at the Paris Comédie Française, Bizet's incidental score will be played by the Lamoureux Orchestra under the baton of Albert Wolff, who was for three seasons conductor of French opera at the Metropolitan.

**Mascagni**—In his recently completed opera, Nerone, Pietro Mascagni has utilized much of the score of a work, Vestilia, which he announced some thirty years ago but which was never performed. The book of the opera is taken from Cossa's tragedy of the same name which was in the repertoire of the later Tommaso Salvini.

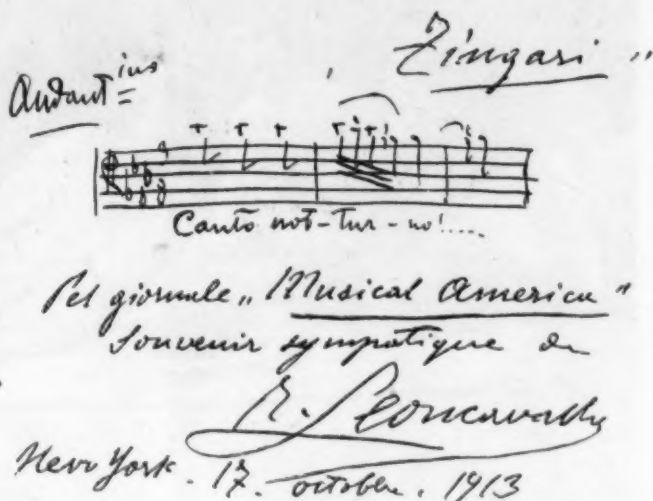
**Van Grove**—The Manischowitz Foundation award, given annually for the finest contribution of the year in the cause of Jewish art and spiritual values, was bestowed for 1933 on Isaac Van Grove, director of the Jewish pageant, The Romance of a People. The presentation was made after the performance on the evening of Sept. 26, in the 258th Field Artillery Armory, by Maurice Schwartz, director of the Yiddish Art Theatre who won the award last season.



## What They Read Twenty Years Ago

In MUSICAL AMERICA for October, 1913

Ruggiero Leoncavallo (Lower Right) Was in America in 1913 to Conduct Three of His Operas in San Francisco. The Theme from His Zingari (Right), Which Was Heard in the Californian City at That Time, Was Written Out Especially for "Musical America".



### And Is with Us Still

Just when clarinets first appeared in the orchestra is a point that has been much discussed. A document has been unearthed among the archives of the Paris Opéra from which it appears that the clarinet was first used in the first performance of Rameau's Zorastre in December, 1749.

1913

### How True!

According to Francis Rogers, unintelligible singing is due to the singer and not to the language.

1913

### Probably

Wagner and his wife lived for a year in Italy on the proceeds of the Centennial March and he once said of it: "Do you know what the best thing about that march is? The money I received for it!"

1913

### The Best-laid Plans

Oscar Hammerstein says: "I am asking no apologies, no indulgences. I shall give the grandest and greatest presentations of opera in English ever seen!"

1913

### Countries Race for Kundry

In the free-for-all race among Europe's opera houses for the distinction of being the first in the field with a production of Parsifal the minute it falls into the public domain, the Barcelona Liceo seems to be the favorite. The performance will begin at eleven o'clock on the evening of Dec. 31.



### Everybody to His Taste

André Caplet, chef d'orchestre of the Boston Opera Company, pronounces the score of Francesca da Rimini the most brilliantly melodious and interesting furnished by any Italian composer in recent years.

1913

### Some Prophet!

(Headline) INFLUENCE OF TALKING MACHINE ON MUSIC ATMOSPHERE OF FUTURE. A Prophecy Showing That Phonograph Will Make People More Discriminating and Increase Demand for Knowledge of Music—Will Heighten Interest in Singing and Inspire National Opera—Public's Repertoire to Be Enlarged, with Falling-off for Display Pieces.

## CHANGES IN RADIO CODE ADVOCATED

### Broadcasting Industry Not Yet On Paying Basis, Claim at NRA Hearing

WASHINGTON, Oct. 5.—The hearing on the code of fair competition for the radio broadcasting industry was held on Sept. 27 at the Raleigh Hotel, before Deputy Administrator Sol Rosenblatt, assisted by a staff of representatives of the National Recovery Administration. Announcement was made of the appointment of James W. Baldwin, former secretary of the Federal Radio Commission, as adviser on the code, and Edward F. Nockels, secretary of the Chicago Federation of Labor, as labor adviser.

The hearing, which had been postponed from Sept. 20, was largely attended. While but a comparatively few radio stations opposed the adoption of the code, as submitted, there was much opposition on the part of radio artists, record manufacturers, musicians, engineers, advertisers and others who advocated radical changes in many of the provisions. It was brought out at the hearing that the American broadcasting industry has not yet reached a profit-paying basis, due, it was claimed, to many complicating factors which have a tendency to reduce profits and increase expenses.

Alfred J. McCosker, president of the National Association of Broadcasters, stated that the association includes but forty per cent of the licensed stations in the United States, these stations doing about eighty-one per cent of the total commercial business of the country. He said that plans are being made to permit the smaller stations to join the association at nominal expense. There are 536 stations in the United States, approximately two-thirds of these operating simultaneously at night.

### Record Manufacturers Plea

H. A. Huebner, representing record manufacturers, asked that a provision be inserted in the code making it an unfair practice to broadcast records except with the permission and written consent of the manufacturers of such records. Mr. Huebner said that records are being used indiscriminately throughout the country without adequate compensation to the maker. He underscored the practice as greatly reducing the record manufacturers' profits, which are but a few cents on a record at most, affecting their sale.

J. N. Weber, president of the American Federation of Musicians, asked that the musicians be taken care of in the final perfected draft of the code, objecting to the so-called "merit" clause in hiring and firing on the basis of individual merit. The statement was made at the hearing that the NRA will not adopt the merit provision in its application to either musicians or others engaged in any branch of the broadcasting industry.

The code, as at present framed, provides for a forty-hour week and a minimum wage of \$15, while several representatives favored a forty-four-hour week, with a decrease of the minimum wage.

### Chief Provisions of Code

The chief provision of the proposed radio code as submitted by the National Association of Broadcasters concern employment, trade practices, and general administration. The first stipulation is that the supervision of the

radio industry, so far as the new code would control it, should be placed in the hands of the National Association of Broadcasters. It goes into detail with respect to exceptions to the blanket rule for minimum hours and wages, giving special conditions for individual types of work. The new code also includes regulations relating to methods of competition between stations and networks. The expressed purpose of the framers of this code is in no way to violate the spirit of the Radio Act of 1927 but rather to supplement it, to the extent of putting the radio industry on a paying basis.

ALFRED T. MARKS

## CINCINNATI FORCES SCHEDULE ARRANGED

### Sixteen Symphonic Pairs To Be Given Under Conductors of Goossens

CINCINNATI, Oct. 5.—Sixteen pairs of concerts on Friday afternoons and Saturday evenings in Emery Auditorium are scheduled for the Cincinnati Symphony Orchestra under the conductorship of Eugene Goossens. The opening date is Oct. 20. The series will end on April 21. Ten popular concerts will also be given, usually two weeks apart and invariably on Sunday afternoons which do not immediately follow the Saturday programs. Vladimir Bakaleinikoff is the assistant conductor, Emil Heermann the concertmaster. The manager is Stuart M. Thompson.

"The trustees of the Cincinnati Institute of Fine Arts, which maintains the orchestra, have made changes in arrangements," it is stated. "Of especial significance is a sharp reduction in ticket prices, averaging forty per cent. The new prices are the lowest that have been in effect in ten years. Season ticket buyers will be asked to pay only \$1.75, down to as little as thirty-eight cents per concert. Seats for single concerts will range down from \$2 to fifty cents. Seven hundred tickets will be priced at fifty cents."

Soloists engaged are Artur Schnabel, Jascha Heifetz, Elisabeth Rethberg, Josef Hofmann, Paul Kochanski, Walter Gieseking, Vladimir Horowitz and Richard Crooks.

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## Virtuoso Learns a New Technique



David Kaapuwawokamehameha (Left), Owner of a Hawaiian Village, Gives Robert Pollak, Guest Violinist (Right), a Lesson on the Native Gourd While Verna Waldo Thompson, Correspondent for "Musical America," Listens In

HONOLULU, Sept. 25.—An audience that filled the court of the Honolulu Academy of Arts to capacity gave an enthusiastic welcome to Robert Pollak, head of the violin department of the Imperial Academy of Music in Tokio, when he made his first appearance here on Aug. 27. The artist's polished technique and musicianly interpretations were greatly admired in a fine program, in which he was ably accompanied by Verna Waldo Thompson. Isobel Baillie, soprano, returned after singing in the Hollywood Bowl, and was

heard in her second successful Honolulu program on the evening of Aug. 31. Her capable accompanist was Mrs. Ralph Fishbourne.

Other interesting programs during the summer months have included concerts by Sadye Carey, soprano, with James Gallet as accompanist; the Robin McQuesten Quintet, heard in works by Dubois and Dvorak; and the Demuth Quintet. Members of the last-named organization are Fred Demuth, F. W. Reid, Otto Hundhammer, Willard Warch, and Arlene Page Villiers.

### ENJOYMENT OF MUSIC COURSES ARE EXTENDED

Afternoon Series Is Added to Evening  
Lecture-Recitals Conducted by  
Olin Downes

An afternoon course of lecture-recitals on The Enjoyment of Music is to be added to the evening series under this title conducted by Olin Downes, music critic of the New York Times, it is stated by Charles D. Atkins, director of the department of education of the Brooklyn Institute of Arts and Sciences. Each course will consist of 15 programs. Both will be held in the Brooklyn Academy of Music.

These lecture-concerts are designed for both the layman and the student of music and are not interdependent. The afternoon course will have special value as background and perspective for the enjoyment of music. The evening course will present subjects and programs that exemplify in special ways the ground covered by the companion series.

Topics of the evening course, to begin on Oct. 13, will include music by Bach, violin music, folk songs and art songs, choral music, the string quartet, piano music, symphonic works and the operas of Wagner. Soloists and organizations who will take part are Lucrezia Bori, Ossip Gabrilowitsch, John Charles Thomas, Mischa Elman, Rosa Ponselle, the Vienna Sängerknaben, José Iturbi, the Roth Quartet, Grete Stueckgold, Harold Bauer, the Boston Symphony Orchestra under Serge Koussevitzky, Yehudi Menuhin, Maria Olszewska and Walter Gieseking. The closing date is April 10.

The afternoon course, which will continue from Oct. 17 to April 6 or 8, is arranged with a closer view to historical and structural sequence. The following musicians are to appear: the Hall John-

son Negro Choir, Margaret Matzenauer, the New English Singers, Egon Petri, the Paris Instrumental Quintet, Heinrich Schlusnus, Myra Hess, Victor Chenkin, the Barrère Little Symphony under Georges Barrère, Guy Maier and Lee Pattison, the Perol String Quartet, Sophie Braslau, the Kroll Sextet, and the Boston Symphony under Dr. Koussevitzky.

### APPLAUSE FOR CADMAN

Composer Appears as Pianist in Hearings of His Music

Charles Wakefield Cadman has been actively engaged in concerts in which new and more familiar compositions of his have been featured. Mr. Cadman's transcription for two pianos of his new work, The Dark Dancers of the Mardi Gras, which was heard with marked success in the Hollywood Bowl in August, had its premiere recently in San Diego by the composer and Charles Shatto and was received with enthusiasm. Also performed in San Diego was Mr. Cadman's Violin Sonata in G, the artist being William Benner, for many years a member of the first violin section of the San Francisco Symphony Orchestra.

Mr. Cadman will go to Chicago in the latter part of October to rehearse with a quartet of singers preparatory to a six weeks' tour under the management of Harry Culbertson. Appearances will be made in the West, and it is probable Mr. Cadman will come East in the spring. His radio-concert opera The Willow Tree, and his White Enchantment form a double bill, with the composer at the piano.

Ludwig Wüllner, the eminent German baritone, who visited America in 1908 and again in 1910, recently celebrated his seventy-fifth birthday.



## DENVER PLANS NEW ORCHESTRA SERIES

### Concerts by Professionals Are Contemplated—Regular List Continues

DENVER, Oct. 5.—The Civic Symphony Orchestra will resume its series of six Sunday afternoon concerts on Oct. 22. The plan of a low admission fee is to be continued, \$2 being the top price for the season. Horace E. Tureman is the conductor.

A second series of orchestra concerts under the direction of Mr. Tureman is contemplated. These will be given in the City Auditorium in the evening entirely by professional players and with soloists. The number of programs will depend on the number of season subscriptions sold. These concerts will serve as a step toward the organization of a purely professional group of players, and should lead toward a higher step of artistic professional achievement.

The Oberfelder-Slack Concert Series will begin on Oct. 23 with Lawrence Tibbett. Subsequent attractions will be: Lucrezia Bori; Yehudi Menuhin; Richard Crooks, assisted by the Lamont Singers, a local group under the direction of Florence Lamont Hinman; Nathan Milstein; Gregor Piatigorsky; Vladimir Horowitz; and the Hall Johnson Negro Choir.

JOHN C. KENDEL

### N. E. CONSERVATORY HAS NEW INSTRUCTORS

#### Eminent Musicians Join Faculty to Give Courses in Boston Institution This Season

BOSTON, Oct. 5.—Alfred H. Meyer, formerly correspondent for MUSICAL AMERICA and chief assistant to H. T. Parker, music editor of the Boston Evening Transcript, has been appointed to the faculty of the New England Conservatory of Music. He will conduct the course in Appreciation of Music, formerly given by Frederick S. Converse, dean of the faculty. Mr. Meyer studied organ at the conservatory with Wallace Goodrich, then dean and now director, during the years 1916-17. After teaching in the West for several years, Mr. Meyer returned to this city, being active as a music critic and an analyst of musical compositions on the eve of their first performances.

Marie Sundelius, soprano, formerly of the Metropolitan Opera, will teach exclusively at the Boston Conservatory of Music, central institution of the National Associated Studios of Music during the coming season. Mme. Sundelius will make this city her permanent home. Her courses at the conservatory will include voice culture, program building, and operatic coaching.

Other new members of the faculty include Roger Sessions, who will conduct courses in the theory of composition; Hans Ebell, pianist; Wellington Smith, voice; Lloyd Del Castillo, organ; Gaston Elcus, violin; Jean La France, viola; Jacobus Langendoen, cello, and Nicolas Slonimsky, composition and conducting.

W. J. P.

### Nino Martini Comes Under Concert Banner of Evans and Salter



Nino Martini, Tenor, Who Will Be Heard With the Metropolitan Opera This Season

A recent addition to the roster of artists under the management of Evans and Salter of Columbia Concerts Corporation is the young tenor, Nino Martini, who will sing with the Metropolitan Opera this season.

Mr. Martini, who was born in Verona, Italy, studied with Maria Gay and Giovanni Zenatello. His operatic debut was made at the age of twenty-one in Milan, where he sang the role of Arturo in I Puritani. Successful engagements in other European cities followed. In America, Mr. Martini's first appearance was as the Duke in Rigoletto in Philadelphia season before last. He has also won wide popularity as a radio singer.

After his Metropolitan engagements, Mr. Martini will be heard in concert over an extensive territory.

#### Hubermann Declines to Play with Berlin Philharmonic

VIENNA, Oct. 1.—Although he has appeared annually for a number of years as soloist with the Berlin Philharmonic Orchestra, Bronislaw Hubermann, violinist, has declined to play with that organization this season, basing his refusal on the Government's attitude toward non-German artists.

#### Establish Scholarship Funds for Study With Schönberg

BOSTON, Oct. 5.—Mrs. A. Lincoln Filene of this city and George Gershwin are assisting Americans to study with Arnold Schönberg, who will teach composition at the Malkin Conservatory of Music, of which Joseph Malkin is the director. Mrs. Filene has contributed the tuition fee for an award to be known as the A. Lincoln Filene Scholarship, and Mr. Gershwin has sent a contribution to the Schönberg Scholarship Fund.

Leopold Stokowski and Steinway and Sons are also listed as contributors to this fund.

#### Riker, Brown and Wellington Have Tonmaster Edition Rights

BOSTON, Oct. 5.—Riker, Brown and Wellington, music publishers, have the exclusive rights to the distribution and sale of the Tonmaster Edition, which

comprises masterpieces of classical piano music. The editors are Artur Schnabel, Eugen d'Albert, Conrad Ansgore, Alexander Borovsky, Bruno Eisner, Edwin Eisner, Carl Friedberg, Leonid Kreutzer, James Kwast, Frederic Lamond, Mayer-Mahr and Moriz Rosenthal.

W. J. P.

## WINNIPEG TO HAVE SEASON OF VARIETY

### Symphony Begins Rehearsals—Noted Musicians to Appear During Winter

WINNIPEG, Oct. 5.—A series of popular concerts has been arranged, at prices ranging from ten to twenty-five cents, to take place in the Auditorium on Saturday evenings during the winter. The programs will be given by representative local musicians under the direction of Dorothy Parnum.

The Winnipeg Symphony Orchestra, Bernard Naylor, conductor, has commenced rehearsals for the season.

The newly-organized morning musicals, Eva Clare president, will hold fortnightly meetings in the Fort Garry Hotel. The membership numbers 250.

Fred M. Gee's Celebrity Concert Series in the Auditorium will be opened by Lily Pons on Oct. 16. Soloists and ensembles who will appear later are Lawrence Tibbett, Guiomar Novaes and the Winnipeg Male Voice Choir, the London Singers and John Goss, the London String Quartet, Yehudi Menuhin, and Ossip Gabrilowitsch.

The following artists will be heard in the Auditorium under the local direction

of Dorothy Parnum: Mischa Elman, Michio Ito, John Charles Thomas, the Hart House String Quartet, and Doris Kenyon.

Rehearsals have been begun by the Winnipeg Lyric Society. H. P. G. Fraser is in charge of the music. The stage department is directed by Barrie St. Clair.

The Manitoba Music Teachers Association has arranged a series of Sunday evening broadcasts over CKY.

MARY MONCRIEFF

### Eastman School of Music Opens Season

ROCHESTER, Oct. 5.—The Eastman School of Music opened its fall term on Sept. 25, with 126 members from twenty states and France in its collegiate entering class. These include sixty-six men, sixty women, eleven entering students in the graduate department, 113 enrolled for the degree of Bachelor of Music, and two enrolled for the Eastman School certificate. Forty-eight students come from other institutions. Classes in the special preparatory departments of the School began last month. Scholarships were awarded to 169 students.

### Longy School Appointments

CAMBRIDGE, MASS., Oct. 5.—The Longy School of Music has appointed Leonard Shure, pianist, and E. Power Biggs, organist of Christ Church in this city, members of the faculty. Mr. Shure studied with Karl Reckzeh in Chicago, and was Artur Schnabel's assistant in Germany. Mr. Biggs is an associate of the Royal Academy of Music in London and of the Royal College of Organists. Anita Shure, violinist, is another new member of the faculty. She studied with Carl Flesch, and has taught in Berlin.

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## HIPPODROME OPERA EXTENDS ITS SCOPE

### Inclusion of Wagnerian Works Increases the Attraction of Series

While still depending chiefly on the popular Italian catalogue, supplemented by the equally familiar stock works of Gounod and Bizet, the Chicago Opera Company has continued to broaden its field by giving such works as Tannhäuser, Lohengrin and Samson et Dalila. For his enterprise, Alfredo Salmaggi, the director, has found a reward in delighted audiences which flock to the New York Hippodrome to hear the productions which he offers at popular prices. Indeed, a second performance of Tannhäuser drew one of the largest houses yet assembled. So encouraged does Mr. Salmaggi appear to be by the interest shown in German music, that he is arranging a special series of four Wagnerian Sunday matinees, beginning on Oct. 15, to include Die Walküre and Tristan und Isolde in addition to the works already mentioned.

The company's initial Tannhäuser introduced new singers and revealed Harry Ladek, known as Karl Riedel when he was a member of the Metropolitan Opera's conductorial staff, in musical charge. George Fassnacht had the title role and Milo Miloradovich was the Elisabeth. Both established themselves in the audience's favor. Marie Bard appeared as Venus; Alex Tcherkassky as Wolfram and Sigurd Nilssen as the Landgrave. In a repetition, Charlotte Ryan was an attractive Elisabeth. Miss Ryan was also Elsa to the Lohengrin of Franco Tafuro, with Dreda Aves as Ortrud and Ettore Nava

in the role of Telramund. Miss Ryan substituted as Aida for Caterina Jarboro, and Giuseppe Radaelli for Bernardo De Muro as Radames in a performance of Verdi's opera.

### Dalila Brilliantly Sung

Harriet Maconel and Pasquale Ferrara were in the name parts of Samson et Dalila, the High Priest being Ettore Nava. Eugene Plotnikoff conducted. Miss Maconel's voice is one of



Ruth Miller, who Sang Mimi in La Bohème at the Hippodrome, Giving a Very Successful Portrayal of the Heroine

ample volume and color, thrilling in its warmth. She is, too, mistress of her art. Mr. Plotnikoff had his own individual success. He did a splendid job.

Works forming the bulk of the repertoire were Madame Butterfly, La Tra-

viata, La Bohème, Lucia di Lammermoor, Faust, Aida, Carmen, La Forza del Destino, Cavalleria Rusticana and Pagliacci, all produced efficiently. A



Wide World

Harriet Maconel, Who Was a Striking Dalila in the Hippodrome Opera Presentation, Her First Appearance with the Company

Mimi new to the Hippodrome appeared in the person of Ruth Miller, formerly of the Metropolitan Opera, who conquered easily. Her clear, pure tones floated distinctly through the big auditorium, and her original and winning concept of the part had much charm. Mr. Tafuro was loudly applauded after the Narrative. Giuseppe Bamboschek conducted. Mr. Bamboschek and Alberto Baccolini took turns in conducting Il Trovatore. Bernardo De Muro and Edward Ransome alternated as Manrico.

### La Favorita Is Revived

Donizetti's La Favorita, last heard at the Metropolitan in 1905, was revived on the evening of Oct. 6, with Mme. Castagna in the name-part, and Messrs. Frigerio, Barsotti and Guidi in the leading male roles and Mr. Bamboschek conducting.

The work, written for production in France and first sung in Paris ninety-three years ago, was a prime favorite for many years and is revived from time to time in most operatic centres.

In the present production the singing was all excellent and the orchestra creditable. The audience was a large one and highly enthusiastic.

With Pasquale Amato outstanding in the dramatic role of Iago, Verdi's Otello was sung the previous evening. Messrs. Ransome and Oliviero were in other important male roles and Mme. Garrotto was an appealing Desdemona. Mr. Baccolini conducted.

A performance of Andrea Chenier on Oct. 8 resulted in enthusiastic demonstrations for Mr. Amato, in the role of Gerard, and Bernardo De Muro, in the title role. Outstanding also was Marie Powers, as the Old Woman.

A change in cast on the evening of Oct. 7, brought Sidney Rayner in the title-role in Faust. Mr. Rayner made his first appearance with the company in this performance.

### Many Artists are Heard

Among singers heard with success in leading roles were Louise Bavé, as Gilda; Ralph Errolle in the tenor roles in Faust and Rigoletto; Lola Monti-Gorsey, admired as Leonora; Melvena Passmore, the Lucia; Rocco Pandiscio, earning applause in his American debut as Tonio; Lucy Monroe, a vivacious Musetta; Bruna Castagna, a vivid Carmen; Ciro De Ritis, singing Enrico in Lucia di Lammermoor in place of Giuseppe Interrante; Annuncia Garrotto, Cio-Cio-San; Giorgio Arnoldi, heard as Turridu and Alfredo; Elvira Branca, the Santuzza; Edith Alexander; Giuseppina Paterna; Dorothy Bacon; Alice Haeseler, Santa Bionda; Ludovico Oliviero; Alice Homer; Giuseppe Interrante; Claudio Frigerio; Giuseppe Radaelli, Guido Guidi and Natale Cervi.

D. B.

## JEWISH PAGEANT SEEN BY LARGE ASSEMBLIES

### Production Entitled Romance of People Extends Successful Run in Kingsbridge Armory

The Jewish pageant, The Romance of a People, postponed from Sept. 14, and removed from the projected outdoor setting of the Polo Grounds to the indoor one of the Kingsbridge Armory, opened on the evening of Sept. 24 before an audience estimated at 21,000, which included Governor Lehman, Mayor O'Brien and Senator Wagner, the last-named representing President Roosevelt. Originally scheduled to continue until Oct. 9, the pageant met with such acclaim that when MUSICAL AMERICA went to press, the run had been extended another fortnight.

The cast and those taking minor parts, as well as the choruses and populace, rehearsed for many weeks under Isaac Van Grove and Jacob Ben Ami and the ballet under Louis Chalif. All of the 6200 participants donated their services.

The pageant had had two performances at the Century of Progress Exposition in Chicago, where it was witnessed by 200,000 persons. A number of changes were made in the New York performance, which was under the general direction of Meyer W. Weisgalt. It was he who conceived the idea of the pageant and superintended it in Chicago.

The scenario, prepared by Harry Sackler, included most of the important episodes in Jewish history, going back at least 4000 years. The settings were designed by Peter Clark and Julian Clarence Levi. The proceeds will go to the American Palestine Committee for the settlement of German Jews in Palestine.

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## LOS ANGELES OPENS NEW MUSICAL YEAR

**Michio Ito and His Dancers Give  
First Program—Many Artists  
to Come**

LOS ANGELES, Oct. 5.—Jack Glendower opened the season's activities on Oct. 2 by presenting Michio Ito, Japanese dancer, and assisting artists as the first event in his series of attractions arranged for the Hollywood Woman's Club. Departing from strict Japanese traditions, Mr. Ito has espoused the dancing of all schools, although with what success, might remain a subject for discussion. The result seems to be that he is the most Occidental dancer of the Orient and the most Oriental dancer of the Occident, remaining all the while Michio Ito. He can manoeuvre two fans to perfection, but his tango would hardly arouse the enthusiasm of Argentineans. His assistants, Lillian Powell, Waldeen Falkenstein, Betty Jordan, Warren Crosby and Marjorie Boothe, did effective work, both in solo and in ensemble numbers. The audience, which filled the auditorium, was demonstrative in its approval.

Ernest Bloch, who is making a short visit to the Southland, gave an explanatory reading of his new setting of a Jewish service in the lecture hall of Temple B'nai B'rith on Sept. 28. The invited audience of several hundred persons numbered many prominent in the musical life of the West. Mr. Bloch explained the musical and spiritual import of the work, playing and reciting principal passages. It made a deep impression and a performance is eagerly awaited.

### Quartet Has New Violinist

The Bartlett-Frankel String Quartet has begun rehearsals for its fourth season, and will again give a series of three Biltmore concerts under the sponsorship of Mrs. Cecil Frankel, founder of the ensemble. Sylvain Noack, first violinist, has resigned to form a quartet under his own direction. His place will be taken by Anton Maaskoff, who has lately arrived from London.

Two major courses will be presented this season. As usual, L. E. Behymer,

## Three Arts Meet in Summer Setting



Left to Right: Frederic Goudy, Designer and Maker of the Famous Type Bearing His Name, as Well as of Other Types; Mrs. Goudy; Edgar A. Gerst; Augusta Cottlow (Mrs. Gerst), the Well-Known Pianist, and Charles L. Wagner, Concert and Theatrical Manager, Photographed at Mr. Goudy's Residence, Marlborough-on-Hudson

veteran impresario, is bringing a varied list of attractions, beginning with two performances of The Emperor Jones and Pagliacci in Shrine Auditorium on Oct. 13 and 16. Lawrence Tibbett will enact the Emperor's role. Richard Bonelli and Grace Moore will sing in Pagliacci. Artists appearing in the concert series will include Lily Pons, Nelson Eddy, Tito Schipa, Maria Jeritza, Amelita Galli-Curci, Josef Lhevinne, José Iturbi, Vladimir Horowitz, Ethel Bartlett and Rae Robertson, Paul Kochanski, Harald Kreutzberg and Ruth Page, and the Vienna Sängerknaben. Mr. Behymer finds conditions considerably improved.

Merle Armitage will open a series of popular-priced concerts in the Shrine Auditorium on Nov. 3 with Mischa Elman. Other attractions will be Tere-sina, John Charles Thomas, Walter Gieseking and Rosa Ponselle.

Disciples of Michio Ito gave the last

concert in the Greek Theatre series sponsored by Ed Perkins. It was the most interesting event in the schedule and pleased a large audience. Mr. Perkins will give a series of opera performances in the theatre next summer, to be conducted by Pietro Cimini.

HAL D. CRAIN

### Winona Bimboni Appears in Dance-Recitals

LAKE GEORGE, N. Y., Oct. 5.—Winona Bimboni interpretative dancer, gave a program at the Lake George Club last month, presenting four dance numbers to music by Lecuona, Duclelle and Chaminade, and a Hungarian Rhapsody by Liszt, the choreography of which was by Michael Fokine, Miss Bimboni's teacher. With Alberto Bimboni and Sergius Kagen at the piano, Miss Bimboni was seen at the Broad Street School Auditorium on Sept. 11, in works by Rubinstein, Massenet and Tchaikovsky. Proteges of Mme. Marcella Sembrich contributed vocal numbers. Those heard were Helen Fernum and Alma Michelini, sopranos; Margaret Olson, mezzo-soprano; Lucille Browning, contralto, and Charles John Sullivan, tenor. Donald Beltz, protege of Mme. Schoen-René also took part.

### Koravel Ensemble to Give New York Series

The Koravel Ensemble, which includes Florence Rand, soprano, Ivan Velikanoff, tenor, and Boris Kogan, pianist, will appear in ten Sunday evening costume recitals in the Barbizon Plaza, beginning Nov. 11. The series will be held under the direction of Catherine A. Bamman.

### Y. M. H. A. Music School Opens Season

The Young Men's Hebrew Association Music School, A. W. Binder, director, began its sixteenth year with registrations held in the week of Sept. 11. The curriculum of the school, which is conducted on the music school settlement plan, includes courses in vocal and instrumental music and in theory.

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Male Voices with or without piano ..... .15
- WHOOPIE TI YI YO, GIT ALONG LITTLE DOGIES**  
High and Low Voice ..... .50
- "OLD PAINT" (The Cow Horse)**  
High: Med.: Low Voice ..... .50  
Male Chorus ..... .15
- THE OLD CHISHOLM TRAIL**  
High and Low Voice ..... .50
- GREER COUNTY**  
High and Low Voice ..... .50
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High and Low Voice ..... .50
- THE TEXAS COWBOY'S LAST SONG**  
High and Low Voice ..... .50

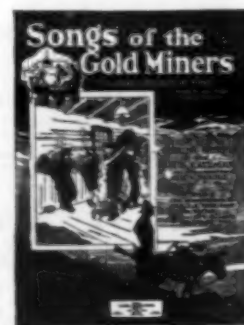
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Med. and Low Voice ..... .50
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High and Low Voice ..... .50

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- O BURY ME NOT ON THE LONE PRAIRIE**  
Low Voice ..... .50
- WHEN THE WORK'S ALL DONE THIS FALL**  
Low Voice ..... .75

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## WHITE PLAINS CONCERT AIDS JEWISH BENEFIT

Lashanska, Gabrilowitsch and Elman  
Take Part—Receipts Reach  
Total of \$50,000

WHITE PLAINS, N. Y., Oct. 5.—The County Centre was filled with an enthusiastic audience for the concert given by Hulda Lashanska, Ossip Gabrilowitsch and Mischa Elman on Sept. 27 to raise funds for the Joint Distribution Committee for the Relief of German Jews. Receipts reached a total of \$50,000. The sale of tickets brought \$30,000, one pair having been sold for \$1,000. Donations and the sale of programs amounted to \$20,000, programs in some cases being sold for \$20.

Mme. Lashanska sang with fine artistry soprano arias from Handel's Radamisto and Tchaikovsky's La Pique Dame, and was heard to equal advantage in songs by Grieg and Haydn. Mr. Elman and Mr. Gabrilowitsch, who came from the Coast to participate, gave Beethoven's Kreutzer Sonata brilliantly, and were heard in solo works which the audience applauded loudly. Mr. Elman played Lalo's Symphonie Espagnole and Mr. Gabrilowitsch a group by Chopin. One of the best-liked items on the program was Handel's Largo, in which all three artists took part. Pierre Luboshutz accompanied Mme. Lashanska. Mr. Elman's accompanist was Sanford Schlusell.

Mrs. Eugene Meyer and Felix Warburg were honorary chairmen of the executive committee. Mr. Warburg making a brief speech. The chairman was Mrs. Arthur Lehman. A message was received from Governor Herbert H. Lehman.

### Chicago Opera Artists Bureau Is Established

The Chicago Opera Artists Bureau, established in New York, will engage all the artists appearing with the Chicago Opera Company, it is stated by Alfredo Salmaggi, general director of the company. Ernest Henkel is in charge of the bureau.

## Dr. Henry T. Fleck Retires



Dr. Henry T. Fleck, Head of the Music Department at Hunter College for Thirty Years

Dr. Henry T. Fleck has retired as head of the music department of Hunter College, his period of service extending over thirty years. His distinguished achievements have included notable contributions to the popularization of good music and the establishment of free concerts. He directed the Adolph Lewisohn Free Chamber Music Concerts given every week at Hunter College, and has lectured extensively over the radio. He also inaugurated the policy of visiting public schools with an orchestra.

The Haarlem Philharmonic Society and the Junior Philharmonic Society were founded by him. During the World War he arranged concerts in aid of the second Liberty Loan. In the early days of his career, Dr. Fleck had played the violin under the baton of Theodore Thomas. In more recent years Victor Herbert had been a 'cellist in his orchestra.

Georgetta Hollis, a member of the faculty, is appointed as Mr. Fleck's successor at Hunter College.

## GUESTS TO CONDUCT ROCHESTER FORCES

Philharmonic Programs Will Have  
Noted Visitors in Regular  
Series

ROCHESTER, Oct. 5.—Sales of tickets for the season indicate a good measure of public support for the various courses that are scheduled.

The Rochester Philharmonic Orchestra will give five afternoon and five evening concerts on Thursdays under guest conductors. Fritz Reiner is to open the series on Nov. 2. Those who will appear later are Nikolai Sokoloff, Guy Fraser Harrison, Sir Hamilton Harty, Vladimir Golschmann and Issay Dobrowen. The Women's Committee under Mrs. Robert Ranlet is arranging the annual drive for the subscription sale.

The Rochester Civic Orchestra, which is the nucleus of the Philharmonic, will give the usual Sunday evening concerts at popular prices at the Eastman Theatre, will broadcast one evening a week and will give a concert for the public schools every other Tuesday. The Civic Orchestra, which is conducted by Guy Fraser Harrison, will also take part in the four or five operettas to be presented by the Civic Opera Company, sponsored by the Rochester Civic Music Association. The first production, The Mikado, will be given on Oct. 20, at the Eastman Theatre, with Richard Halliley and other well-known Rochester singers in the cast.

### Organize New Choral Body

The Festival Chorus, which has been in existence for fifteen years or more, has been disbanded. A new choral body is being organized by the Rochester Civic Music Association.

The Civic Association has scheduled two concert series in the Eastman Theatre. Series A will be opened by Rosa Ponselle on Oct. 27, and will be continued with appearances of the Vienna Sängerknaben, the Monte Carlo Ballet Russe, Ruggiero Ricci and José Iturbi. The first artist in Series B will be Jascha Heifetz, coming on Nov. 10, to be followed by John Charles Thomas, the Hall Johnson Negro Choir, Josef Hofmann, and Giovanni Martinelli.

The Kilbourn Hall Concert Series, also presented by the Civic Association, will bring four attractions, beginning with Ernest Hutcheson on Oct. 23. Later programs will be given by the English Singers, the Compinsky Trio and the Budapest String Quartet.

MARY ERTZ WILL

### COURSES FOR LAYMEN

Classes to Further General Appreciation are Begun

The Layman's Music Courses, Inc., began activities this month in Steinway Hall. The courses, designed to bring a broader understanding and appreciation of music to concert and opera goers, radio listeners, record collectors and amateurs in general were given last season by Olga Samaroff, founder and director, as part of the activities of the Junior League. They met with such success that it was decided to present them this year to the general public both in New York and Philadelphia, and the organization was, therefore, incorporated in both New York State and Pennsylvania.

The courses include fundamentals of music, ear-training, initiation into mu-

## Conductor a Tennis Star



Eugene Ormandy, Conductor of the Minneapolis Symphony, Being Congratulated by Mrs. Ormandy on Winning His First Amateur Tennis Match at Annenheim, Austria

sical literature and also special courses dealing with orchestral programs and operatic performances. Besides Mme. Samaroff, the officers include Mrs. Ernest Hutcheson, treasurer; Grace Spofford, executive secretary, and Barnett Byman, corresponding secretary. The Philadelphia headquarters are in the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director.

### Barzin Holds Auditions for National Orchestral Society

Nine entrance auditions of the National Orchestral Association were held by Leon Barzin, musical director and conductor, between Sept. 19 and Oct. 5. During the season, Franklin Robinson will again conduct courses in aural and interpretative harmony which the association offers members free of charge. The course is open to others at a nominal fee.

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# NEWS AND GOSSIP IN THE RADIO WORLD



## NBC WILL MOVE TO RADIO CITY

**Transfer Will Mark Anniversary of First Broadcasting Thirteen Years Ago—Auditorium Studio to Be Largest in World—Equipment is Lavish**

The National Broadcasting Company is in the process of moving to its new quarters in the central building of the Rockefeller Centre, which will be formally opened on the fifteenth of next month. It is an interesting fact that the day after the actual moving is completed, or Nov. 2, will be exactly thirteen years to the day, from the first broadcasting that was ever done, by Dr. Frank Conrad of the Westinghouse Manufacturing Company who, over station KDKA in Pittsburgh, sent out news of the Harding election. The studios were shown on Sept. 17, when M. H. Aylesworth, president of the company, escorted radio editors through the block.

NBC will have thirty-five studios in Radio City, of which sixteen will be equipped and in operation the night of the opening. Eleven more, including five audition studios, will be complete except for technical equipment.

The auditorium studio will be the largest in the world. It will be 78 by 132 feet and carry upward through three stories. There will be a balcony accommodating 250 persons and a semi-circular stage large enough for a hundred-piece orchestra. The next largest studio will be known as the Radio Guild Studio, fifty by eighty-nine feet and two stories in height. It will be equipped with a stage and a glass curtain separating the performers from the audience. There will also be eight smaller studios two-stories high and divided by glass partitions. The audience half will have loud speakers to enable the audience to hear the program they are watching. A children's studio will be used exclusively for juvenile programs.

### Special Sound-Proofing

All the studios have special sound-proofing. "Floating" floors, walls and ceilings which, consisting of box-like rooms, separate the rooms from the frame of the building by means of special packing of insulating materials.

Particular attention has been paid to the arrangement of elevators both for the staff and for visitors, also to the decoration and fitting of the entire plant. The transmission mechanism is as nearly perfect as it is possible to make it.

On the ninth floor is a group of four studios with an unusual arrangement. They are built around one central control room of circular design, the floor of which consists of a huge turn-table. Thus it may be swung mechanically to face any of the four surrounding studios. It is possible that this may be of great use in the future for television broadcasting, since all that would be necessary to shift scenes would be to swing from one studio to another. For the present, it will be useful in certain types of programs, where an orchestra may be put in one studio, a speaker in another, and so forth.

The remainder of the completed studios are smaller, for the use of speakers.

## Miss Radio, 1933, Receives Her Prize

Diana Chase, Heard Over WINS, Is Presented With a Silver Cup by William Randolph Hearst, Jr., After Winning the Title of Miss Radio, 1933, at the Radio and Electric Exposition in Madison Square Garden. Col. John R. Kilpatrick, Head of the Garden, and Russ Westover, Artist, Look On



### A Star at WOR



Verna Osborne, a Leading Soprano at WOR, Whom She Sings in Several Presentations

One of the most valuable staff artists of WOR is Verna Osborne, who has just signed a new contract with the station. She is heard on twelve programs weekly, among them Moonbeams, which resumed recently; Footlight Echoes, Choir Invisible, Country Church, Men O' WOR and her own fifteen-minute program, in which she sings familiar songs.

On Sept. 17, Miss Osborne was guest artist with Philip James and the Little Symphony Orchestra. She sang successfully an aria from Meyerbeer's, Star of the North, with an obligato for two flutes; Cyril Scott's Idyll for voice and flute, and Debussy's Recueillement, with Lee Cronican at the piano, all said to be for the first time on the air. She has been an artist-pupil of Alfred Y. Cornell for six years.

### Albert Spalding Makes Debut in CBS Series

A long series of broadcasts was inaugurated by Albert Spalding when the distinguished violinist made his first appearance as a regular star of the air on Oct. 4, over a nation-wide CBS network, at 8:30 p. m. Associated with him on the half-hour program are Conrad Thibault, baritone, and Don Voorhees's Orchestra.

For his first program, Mr. Spalding played an arrangement of the spiritual, Nobody Knows the Trouble I See, Kreisler's Caprice Viennois, Vilia, from The Merry Widow and Hymn to the Sun from Le Coq d'Or.

### Behind the Scenes of Radio

Frank Black, NBC general music director and noted arranger and conductor, finally managed to complete his vacation. After several days interrupted with innumerable telephone calls, he withdrew to a boat which did not even boast of a radio. He says he caught a fish but not having a camera along he has not been able to prove it.

Georgia Brown, NBC ballad singer, collects early American furniture. Her most prized possession is a corner cabinet that she picked up while touring in New England.

Olga, Countess Albani, Spanish soprano, is the type of young nobility that novelists try to portray in print.

Harriett Lee, contralto, has returned to the Happy Wonder Bak-ers program.

Gladys Swarthout, contralto of the Metropolitan Opera, was featured on Oct. 5 with the Rudy Vallee program.

Sonia Troyano, soprano, and an authority on folk music of Spain is planning to visit the land of the Castillas again next summer.

Frank Luther often wears a celluloid eye shade while at the mike. . . James Melton raises his right hand to his ear and weaves on both feet. . . Ferde Grofé constantly mops his brow as he directs.

Dick Leibert, NBC organist, has had his hands insured for \$30,000.

Edwin K. Cohan, technical adviser of the Columbia network, has left with the Byrd Antarctic Expedition to tackle the first of his jobs attendant on the forthcoming broadcast from Little America.

Virginia Rae and Frank Munn are together once more. They started a new series of programs entitled Bayer's American Album of Familiar Music broadcasts. —A. S.

## Four-Hour List Opens Amalgamated Network

The long-delayed opening of the Amalgamated Broadcasting System, Ed Wynn's chain, took place on the evening of Sept. 25 over a fourteen-station hookup on the eastern seaboard. A four-hour program had a variety of features, among which a few old favorites such as Vaughan de Leuth and Norman Brokenshire were noted.

Mr. Wynn was absent, completing a picture in Hollywood, but he was expected to return this month. Ota Gygi, vice-president, was in charge, and made an address of welcome to AES's new listeners. There was a large crowd in the studios, evidently enjoying itself.

With WBNX, New York, as the key station, the schedule began the next day with fifteen hours of programs.

### Hilger Trio in Radio Appearances

The Hilger Trio, Elsa, cellist, Gertrude, pianist, and Maria, violinist, played Henry Hadley's new trio, composed for them, in an air premiere, Sept. 26, over the new Amalgamated Chain, Station WBNX, key. Elsa Hilger was to play Mana-Zucca's Moment Musical in the hour which this composer has on WMCA, on Oct. 9.

Solon Alberti, conducting the Central Choral Club, is giving a series of weekly broadcasts over WMCA at 4 p. m.

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# Désiré Defauw: A Study in Artistic Achievement

Désiré Defauw, the leading Belgian conductor, head of the concerts of the Conservatoire Royal de Musique in Brussels, is known in America only through the records which he has made for the Columbia Phonograph Company. His remarkable career is here outlined by Henri Verbruggen, a distinguished compatriot. Mr. Verbruggen, who was formerly conductor of the Minneapolis Symphony, spent several months in Europe last year, and sent several reports on the musical life in Belgium to MUSICAL AMERICA.—The Editor.

By HENRI VERBRUGGHEN

IN the process of attaining their goal, those who in their makeup possess sufficient character develop that strength and power of adaptation which eventually enable them to surmount the real difficulties of their professional life without detriment to their ideals or damage to their craftsmanship.

These individuals are what I imagine Bergson would call examples of "intuitive development."

Of such are men like Sir Henry J. Wood, Debussy and others whom we have seen attain commanding positions among their fellow men, in spite of being, at the outset of their careers, the targets of the crudest derisive abuse from both the press and public. Such were the great men of the past, around whose heads posterity has placed the halo of vindicated prophets.

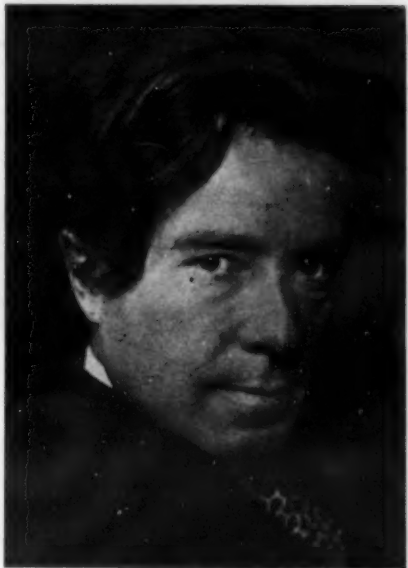
Such a man also is Désiré Defauw. The first time his name came under my notice was when, in the early days of the war, I read of him in the London papers. In July, 1915, when I left for Australia, I remember that he was leading a string quartet of which I read periodically in the London newspaper to which I had been subscribing in order to keep in touch with world affairs.

After the war, when the matter of civic reconstruction was tackled in Belgium, the directorship of the Brussels Conservatory changed hands. An excellent musician was appointed as the head by the government then in power, but, not being a young man he soon had to retire, having reached the regulation age limit. By this time the government had changed, and there were bitter controversies upon at least two major factors—political partisanship and racial and linguistic sympathies.

## His Return from England

I rather fancy that a national government had by that time been formed, with a Flemish socialist at the head of the Ministry of Fine Arts. At any rate, wisely or otherwise, in order to satisfy as many groups as possible, Joseph Jongen, the Walloon champion of the conservatives, was appointed as director of the scholastic activities of the conservatory; but it was decreed that the important series of choral and orchestral concerts would be conducted by Defauw, who had by that time returned from England and was, I believe, the protégé of the Flemish side and of the advanced political set.

Defauw was born and raised in Ghent, a very important Flemish town, where there flourishes, besides the Flemish university, a royal conservatory, under the direction at that time, of a very able and urbane musician, Emile Mathieu. Defauw, through his intelligence and facility, soon became a favorite, and not long before the



Désiré Defauw, Leading Belgian Conductor, Whose Success in Spite of Early Obstacles Is Recounted by Henri Verbruggen

war, he graduated with scholastic honors.

As can well be conceived, his debut as a young and perhaps still inexperienced conductor was greeted with mixed expressions of opinion. Having made his trial steps abroad, there was an understandable national prejudice against him upon his jumping right away into a prominent and much coveted position.

## Famous Predecessors

It must be remembered that this position had been held by men of world-wide repute: first by the great Fétis (author of a dictionary of music and a distinguished musicologist); secondly by F. A. Gevaert, the noted authority on ancient Greek music and early Christian liturgical melopea and author of a famous book, *The Musical Problems of Aristotle*; thirdly by Edgar Tinel, the oratorio composer whose works have been performed a great deal throughout Northern Europe. One was introduced in this country in Cincinnati some years ago.

Jongen, the present head of the educational side of the institution, is known internationally as a very distinguished representative of the modern school of composition, and one of the last of César Franck's pupils.

The prejudice against this brilliant young interloper, Defauw, found its expression in numerous press criticisms and comments which I read with amazement. How was it possible, I wondered, that such a greenhorn could have been selected to carry on the tradition of an orchestra which had been held in such high esteem by many of the great composers, conductors and soloists of the past, and which at one time boasted in its personnel such names as Eugen Ysaÿe and César Thomson.

It was all very puzzling to me and it was only in 1930 when I first heard Defauw for myself that I realized to what an extent political prejudice could influence serious musical criticism.

The concert I heard was one of six given annually by Defauw with his own

orchestra independently. It was devoted to Belgian music in celebration of the Belgian centenary of independence, and included the Franck Symphony, and works of esteemed musicians, some whose style is no longer relished, and others who have not been heard except within the circle of local admirers.

The orchestra, though efficient, was by no means up to the standard of our second rate organizations in America. Yet I could feel the mettle of that young man (he could not have reached the forties). There was a clear decisive beat, the evidence of sound confident musicianship; he conducted the entire concert without score, including a Vieuxtemps concerto. This achievement did not impress me very deeply from a purely musical or artistic angle, but proved great facility and confidence, both of which are indispensable. Despite being sorely disappointed with the orchestra as a body and being painfully aware that the war years had to a large extent destroyed the fibre of the orchestral material in Brussels, I felt compensated by the thought that there were at least a few men at the head who could be depended upon to carry on the task of rebuilding, among them several whom I knew personally as former school-fellows and in whose talent I took great pride.

I believe I made my amazement clear in the article which I sent to MUSICAL AMERICA during my prolonged stay in Belgium last winter, when I heard both the conservatory orchestral concerts and some of Defauw's own which consisted of programs devoted to one composer, and decorated by the name Festivals. I heard the Mozart and Beethoven concerts in this series, both of which I commented upon in the most enthusiastic terms.

## Effective Reorganization

Defauw, in the face of much envy and criticism, has reorganized the entire orchestral body since 1930. He has become the musical and artistic advisor of the national radio station; he has formed an orchestra which gives all the public concerts in Brussels—the conservatory concerts (four in number but each given three times), the six Philharmonic concerts, and the six Defauw concerts—besides providing the orchestral portion of the three annual spiritual choral concerts; he has also built up the radio orchestra, from which he can, when required, draft any necessary "extras" into the public orchestra, and vice versa. He has restored a very necessary discipline which had been entirely lost; he revived the enthusiasm without which there can be no orchestral playing worth the name, and what is more, he has done it all by creating a spirit of solidarity among the members of his organizations and between them and their leader.

I have sat in the studio when he has directed broadcasts of important works, and it was inspiring to see the men, after the microphone had been switched off, rise and acclaim their conductor.

On this particular method of treating orchestral players, there is much to be said as against the Tsarist system which must intimidate the men; but

this is not the place to deal with that phase of conductorial expediency.

In conclusion it may be interesting to note that Defauw has been acclaimed in many European capitals, including Rome, where he has received great ovations. He also conducted in Milan last winter where I understand he created a sensation.

Here indeed, is a typical example of the "intuitive development" in music, and he must be the proverbial dullard who does not, when he hears a great work under Defauw's baton, feel that he is privileged in being present at a "re-creation" under the hand of a glowing temperament controlled by an exceptionally brilliant intellect.

## NEW HAVEN'S LIST IS WELL PREPARED

### Celebrated Artists Will Appear in Concert Programs During Season

NEW HAVEN, Oct. 5.—Prospects of an interesting season arise with the news of various activities. Among the schedules is that of the Woolsey Hall Concert Series under the management of Daggett M. Lee and the auspices of the Yale School of Music. Fritz Kreisler will appear on Nov. 2, to be followed during the season by Lawrence Tibbett, Harold Bauer and Ossip Gabrilowitsch, Lotte Lehmann, and the Boston Symphony Orchestra.

Bruce Simonds's series of eight recitals will be devoted to an exposition of all the Beethoven sonatas. The programs, scheduled for Monday evenings at two-week intervals, are arranged artistically rather than chronologically. The first recital is to be heard on Oct. 23.

### To Play American Work

Among the works by American composers to be played by the New York Philharmonic-Symphony Orchestra under Bruno Walter, is *Satire* 1929 by David Stanley Smith, dean of the Yale School of Music. The work was given its first performance last year by the New Haven Symphony Orchestra. Dean Smith has recently completed a companion piece entitled *Tomorrow*, which will probably be included in programs of the regular series of Sunday concerts by the New Haven Symphony under his direction.

Regular courses in the School of Music began this month under a faculty composed of Dean Smith; Richard Donovan, assistant dean; H. Leroy Baumgartner, theory; Bruce Simonds and Hugh Smith, history; Harry B. Jepson and Frank Bozyan, organ; Stanley Knight, Ellsworth Grumman and Arthur Hague, piano; L. F. Pease, voice; Hugo Kortschak and Romeo Tata, violin; and Emmeran Stoeber, cello.

MILES KASTENDIECK

Marguerite Potter will direct a series of Candlelight Concerts in Aeolian Hall under the auspices of the New York Madrigal Society of which she is the founder.

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## Winifred Christie's Art Stirs Century of Progress Audiences

CHICAGO, Oct. 5.—It is estimated that more than 65,000 persons heard the recitals given at the Century of Progress by Winifred Christie, the renowned pianist, whose performances on the Moór double keyboard piano were remarkable demonstrations of virtuosity and profound artistry. Miss Christie's appearances, which began in June, were carried on, usually with three concerts each week, until the end of September and evoked exceptional enthusiasm. Many college students, including large contingents of young men, were seen in the audiences. Bach appeared to be their favorite composer, as evidenced by their demands for "more Bach" as encores.

The programs presented by Miss Christie covered a wide range of literature. In many instances the works heard were adapted by her or by Emanuel Moór to the instrument of which she is so brilliant a mistress. A representative program, given in Illinois Host House, began with two Scarlatti sonatas and ended with Balakireff's Islamey. Compositions forming the main part of the list included the Bach-Moór Prelude in E, an Etude by Liszt, Jeux d'Eau by Ravel and Moussorgsky's Hopak. On other programs were the Bach-Moór Chaconne, the Prelude, Chorale and Fugue by Franck, Debussy's Clair de Lune, Gamelan by Godowsky, and works by Couperin and Chopin.

Directly after the conclusion of her



Fernand de Guelde  
Winifred Christie, Applauded in Chicago at Her Recitals on the Moór Double Keyboard Piano

engagement here, Miss Christie sailed to Europe. Among her appearances in London, Paris, Milan and Switzerland will be joint recitals with Viola Mitchell, violinist. She will return to the United States in January to give more than 30 recitals for which she was engaged as a direct result of her Century of Progress appearances, in addition to engagements previously made. M. M.

## DETROIT ATTRACTED BY EARLY RECITALS

### Pro Arte Quartet Will Appear Through Generosity of Mrs. Coolidge

DETROIT, Oct. 5.—Two early season recitals, one by Dalies Frantz, pianist, the other by Isa Kremer, balladist, have furnished conclusive proof that this city plans to support music this year. The audiences were near-capacity in each case.

Mr. Frantz was presented by his teacher, Guy Maier, at the Women's City Club on Sept. 28. He played before a highly discriminating assembly and demonstrated his right to be linked with the leaders among the younger American pianists. His program included works by Scarlatti, Bach-Busoni, Handel-Brahms, Schuman, Prokofieff, Chopin, Liszt and Bach.

Miss Kremer appeared under the auspices of Icor, an international organization which seeks to help in the upbuilding of a Jewish Soviet republic in Biro-Bidjan. She sang songs in English, Yiddish, Russian and Italian.

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Irving R. Korenman accompanied.

A special invitation concert by the Pro Arte String Quartet will be given on Sunday evening, Oct. 15, at the Detroit Institute of Arts. This concert has been made possible through the generosity of Mrs. Elizabeth Sprague Coolidge, of Washington, whose musical philanthropy will reach Detroit for the first time on this occasion. Mrs. Coolidge has informed the Founders Society of the Museum that they are to sponsor the concert. She will be the donor.

HERMAN WISE

### New York Chamber Symphony Heard at Jackson Heights

JACKSON HEIGHTS, L. I., Oct. 5.—Quinto Maganini conducted the New York Chamber Symphony at the second garden concert given at the Club House on Sept. 6. Three early American compositions, A Village Festival by Stephen Foster; Gottschalk's The Banjo; and Chester, a Revolutionary War Song, by Billings, were featured, the two last in arrangements by Mr. Maganini. Also on the program were works by Haydn, Puccini, Bizet and Ravel. The guest soloist, Oliver Roland Stewart, tenor, sang the Cavatina from Faust and songs by Hageman, Head and Lehar. The concert, given under the auspices of the Queensboro Corporation, was greatly enjoyed.

### Music Education Exhibitors Association Adopts Insignia

An insignia has been adopted for use by members of the Music Education Exhibitors Association. The insignia is shield-like in shape with a ribbon beneath. Music Education Exhibitors Association is lettered on the shield, and affiliation with the Music Supervisors National Conference is indicated by this title quoted on the ribbon.

Charles E. Griffith of Silver, Burdett

and Company, is president of the M. E. E. A.; Blanche Skeath of G. Schirmer, Inc., the vice-president; and Joseph A. Fischer of J. Fischer & Bro., the secretary-treasurer. The other members of the executive board are John W. Drain of the Theodore Presser Co.; Eugene E. Gamble of Gamble Hinged Music Co.; Arthur A. Hauser of Carl Fischer, Inc.; and J. Tatian Roach of Hinds, Hayden & Eldredge, Inc. The recently appointed membership committee consists of Robert A. Schmitt (chairman) of the Paul A. Schmitt Music Company; Karl B. Shinkman of the York Band Instrument Company; Al Groene of Sherman, Clay and Company; Leonard Greene of Sam Fox Publishing Company and Deane Preston of the B. F. Wood Music Company.

### MANY STUDENTS ARE ENROLLED AT OBERLIN

#### More Than 400 Enter Conservatory— Freshman Class Is Largest in Four Years

OBERLIN, Oct. 5.—More than 400 students are enrolled in the Oberlin Conservatory of Music this year, according to conservatory officials. The freshman class, numbering 114, is the largest in four years. Fifty-seven seniors expect to receive degrees in June. Ten students have enrolled for graduate work, four having entered under the special arrangement for deferred payment of tuition offered by the conservatory to last year's senior class.

Herbert K. Harroun, teacher of singing, and Hilda Magdsick of the school music department have returned after a year's leave of absence. Mr. Harroun spent the winter in study in Germany, while Miss Magdsick received her master's degree from Northwestern in June. Mrs. Doris P. Dillard, instructor of eurythmics, has resigned, to be succeeded by Margery Schneider of Cleveland.

Nine artists concerts are scheduled, as well as a number of faculty recitals.

## DETROIT'S SUMMER LIST IS APPLAUDED

### First Orchestra Series Held in Holiday Time Proves Very Successful

DETROIT, Oct. 5.—The first summer series of concerts at Westwood Symphony Garden by the Detroit Symphony Orchestra came to its end on Sunday, Sept. 17, after a run of eleven weeks.

From every viewpoint the season was successful. Nightly attendances averaged over 1,000 and concerts were played seven nights a week. The undertaking was carried on by the men of the orchestra on a co-operative plan, and resulted in the payment of a fair weekly wage to the fifty-five musicians, according to report. A charge of twenty-five cents was made for admission.

Victor Kolar was in charge for the first ten weeks. Arthur Luck and Dirk Van Emmerik, of the orchestra, assisted him in conducting. There were soloists several nights each week. Every Tuesday evening was designated as Symphony Night.

It is planned to make the summer season an annual feature, Frank Van Amburgh, manager, says. Because of preliminary expenses in getting under way and the cost of bar and other equipment, all of which has now been paid for, it is expected that profits next year will exceed those of the summer just passed. Everyone, at least, seems hopeful.

HERMAN WISE

### Harriet Ayer Seymour Lectures at Three Arts Club

Harriet Ayer Seymour, author and lecturer, completed on Oct. 3 at the Three Arts Club a series of free lecture-lessons to music teachers. The course began on Sept. 19. The schedule included talks on modern success psychology and new technique, with demonstrations by teachers.

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# Ensemble Music of Many Types Has Good Showing

## Constant Lambert's Piano Concerto a Work of Great Interest

Constant Lambert, whose name first came into prominence with his Rio Grande, has a Piano Concerto (London: Oxford University Press) which must be voted a work of unusual interest. It comprises an Overture, an Intermède and a Finale and is one of the most closely knit modern works we have seen in a long time. Mr. Lambert's idiom is thoroughly contemporary, but it has eloquence and meaning withal. Rhythm is this composer's special forte and he exhibits in his treatment of his material an extraordinary command of this important, and until recent times but partially explored, factor in musical composition.

The solo part is extremely difficult. The orchestral part, scored for flute, three clarinets, trumpet, tenor trombone, cello, double bass and percussion, is reduced in this edition for a second piano. The concerto is dedicated to the memory of Philip Heseltine, that gifted English musician who composed under the pen name of Peter Warlock and who died a few years ago just as he was attracting attention as a composer.

## Whithorne's String Quartet Appears in Miniature Score

Emerson Whithorne's Quartet for Strings, Op. 51 (New York: Cos Cob Press, Inc.) is another proof of his fine gift in the field of chamber music. It is a vigorous work, cast in varied movements, all joined together, with definitely outlined themes and a modern, but not wilful development and treatment. Mr. Whithorne convinced us in his Quintet for piano and strings that he deserved high rank among American composers of chamber music. This string quartet, though less communicative a work in several ways than the quintet, is in the same direction, one that promises well for his future productions in the most treasurable form of composition.

It is dedicated to the Gordon String Quartet which gave it its premiere several years ago. The edition at hand is a nicely engraved miniature size score.

## Fine New Materials in Witmark Instrumental Library Series

With the coming of the fall season the Educational Publications Division of Witmark issues again an unusually attractive group of works which deserve careful consideration.

For string orchestra there are the following: the Melodia, Op. 59, No. 11 by Reger, and the Adagio from Mendelssohn's First Organ Sonata, both beautifully transcribed by F. Campbell-Watson, who distinguishes himself further with his transcription for the same medium of Bach's organ choral prelude We All Believe in the One God (Wir glauben all' an einen Gott), a great piece of music faithfully and masterfully rendered. There is a very pleasing piece for flute and string quartet (or piano) entitled Prankish Pan by Franz C. Bornschein. For chamber orchestra we find Theodore M. Finney's admirable transcription of the Lament from Purcell's Dido and Aeneas, set for flute, oboe, clarinet, bassoon, first and second violins, viola, and cello. George J. Trin-

kau has made a nice transcription for string trio (two violins and cello) of Beethoven's most famous Minuet in G.

Supplying the woodwinds we find a transcription for flute, oboe, clarinet and bassoon of the Finale from Mozart's Sonata in F, and one for oboe, English horn and bassoon of a Bach Fughetto, both excellently done by Antonio E. Cafarella. Not difficult technically and very practicable.

The Adagio and Minuetto from Beethoven's Sonata, Op. 2, No. 1, are presented in a well made transcription for



Emerson Whithorne, Who Has Written a Splendid New String Quartet

flute, oboe, clarinet, horn and bassoon, the work of Mr. Trinkaus. For the same quintet combination an original piece, Introduction and Scherzo by Edward Turechek is issued. For sextet, that is, the same group plus second clarinet, there is a worthy transcription of the Scherzo in F Minor, from Beethoven's Sonata, Op. 10, No. 2, done by William C. Schoenfeld. For two clarinets and bassoon Mozart's Divertimento, No. 1 is issued, edited by Mr. Finney, a capital piece, comprising an Allegro, two Minuets and a Rondo.

For brass choir we find original pieces and transcriptions. Charles N. Boyd has arranged skillfully four pieces under one cover, Schubert's Pax Vobiscum, an Andante by Moritz Brozic, Grieg's Song of the Fatherland, and Merkel's Festival Prelude, for pairs of trumpets, horns and three trombones, the last piece with tuba *ad lib.* The Russian composer, C. Shvedoff, has transcribed Schubert's famous Moment Musical for pairs of trumpets and horns and one baritone (or trombone). For pairs of trumpets and trombones, the second trombone replaceable by baritone, Mr. Cafarella has set Mendelssohn's Song without Words, Op. 102, No. 6. Five short pieces by F. L. Lawrence for three trumpets, baritone (or trombone) and tuba comprise a Prelude, a piece called Trifling, Deep Shadows, a Waltz and a Finale à la Fugue. Good writing for the instruments is displayed in them. Of all these pieces, whether for strings, woodwinds or brass, scores and parts are published in finely

engraved and printed editions. A veritable treasury of new material for our high school and school orchestras and their component groups.

## Piano Fundamentals Excellently Presented in Comprehensive Study

Piano Fundamentals (New Haven: Manuscript Publishing Society) is an educational work by Stella Nahum, Lillian Reznikoff Wolfe and Reuven Kosakoff that should have the serious consideration of all progressive teachers of the instrument. The book may be used for class or individual instruction and consists of materials for both teacher and student, nicely planned and intelligently set down.

There are charts of the keyboard and simple exercises, as well as arrangements of folk music, and themes from the works of famous composers, arranged to meet the limited technical means of the pupils. One thing is certain, namely, that the pupil who is being taught by this method will be thoroughly acquainted, not only with the means of executing his assigned study, but with the actual makeup of the musical materials on which he is working. A.

## Briefer Mention

### Part Songs

#### For Male Voices

Secrecy (Verborgenheit). Hugo Wolf's beautiful song, admirably arranged for this medium by Francis Moore, with an excellent English text by John Alan Haughton. The original Mörike text is also included for choruses that wish to sing it in German. (Galaxy.)

#### For Unaccompanied Male Voices

Down by the Sally Gardens. Old Irish Air. In setting this old air for male chorus, Arthur E. Hall has contributed a very fine piece to the literature. The harmonization is individual, of great refinement, and skillfully set for the voices. (Galaxy.)

#### For Unaccompanied Mixed Voices

Wondrous Love. This is a folk hymn from Southwestern Virginia, which Annabel Morris Buchanan has built up into a choral piece of searching beauty. It is conceived for four-part chorus with many divisions, the harmonic scheme being in the Dorian mode and most appropriately managed. There is a dedication to the Massanetta Festival Choir and its conductor, John Finley Williamson. Lovers of the beauties of our native folk music will rejoice in this unusual composition. (J. Fischer & Bro.)

#### For Unaccompanied Women's Voices

##### Four Part

Gypsy Man. By Harvey Enders. A unique number, with clarinet obbligato, unlike any piece in the literature. Mr. Enders has composed music of racy character to a Langston Hughes poem, redolent of the blues, and alluringly melodious. The clarinet part is cleverly contrived and the combination of its tone color with the women's voices ought to make a fascinating item for the programs of broadminded choral conductors.

To make the work easy for rehearsal, the clarinet part is printed under the voices, in C, that is, transposed from its own part, which latter is obtainable on rental from the publishers. The piece is dedicated to Victor Harris and the Saint Cecilia Club of New York. (Galaxy.)

#### For Piano

Le Zodiaque. By Georges Migot. Twelve Concert Studies comprise this album of 125 pages, the title of each one the sign of the zodiac which it is intended to picture. M. Migot's music is clever and without doubt of great seriousness of intention. We wonder, however, whether this essay will not prove more appealing to musically inclined astrologists than to musicians! (Leduc.)

Dance Barbaric, Prelude in A Minor, Prelude in D Minor. By Jacob Heymann.

These are concert pieces for advanced players. Mr. Heymann gives evidence in them of a creative gift of real quality. We like best the third piece, which we find of rare expressive feeling. (Schubert.)

#### For Organ

Kaleidoscope. By Sigfrid Karg-Elert, Op. 144. An example of the not exactly inspired and much overrated late German composer, 23 pages, in which we find on Page 9 the passage in E Major, 6/4, *Quieto e semplice*, the one bright spot in an otherwise quite artificial structure. (Oxford.)

Prelude and Fugue in C Minor. By R. Vaughan Williams. A sterling work, modern in trend, by a master of all he undertakes. The fugue subject is a fascinating one. (Oxford.)

#### Songs

Three Songs. By William Walton. Three settings of poems by Edith Sitwell, called Daphne, Through Gilded Trellises and Old Sir Faulk. For those who dote on the music of the Left. Issued under one cover. (Oxford.)

#### Cantata

Saint Paul's Voyage to Melita. By George Dyson. A vital setting for tenor solo, chorus of mixed voices and orchestra of Acts XXVII. The idiom is modern, but solid, and the work engagingly planned. It was written for this year's Three Choirs Festival in England. (Oxford.)

## Aleksandr Helmann to Give Three Piano Recitals in New York

Aleksandr Helmann, Russian pianist, will give three recitals in the Town Hall in the coming season under the management of the Hurok Musical Bureau. First and third programs will range from compositions by Bach, Beethoven and Brahms to works by Ravel and Debussy, and will include his own versions of the Liebestod from Tristan und Isolde, of Bach's Toccata and Fugue in D Minor and of the Paganini-Liszt Campanella. The second program will be all Chopin. Dates are Oct. 23, Nov. 19 and Dec. 11.

## Wareham Coristas Give Concert

WAREHAM, MASS., Oct. 5. — The second annual concert of the Wareham Coristas was given under the direction of F. Jetson-Ryder in the Warr Theatre on a recent evening before a large and appreciative audience. The Coristas proved an able and responsive ensemble, singing a number of works a cappella. Much interest was shown in One Gull, for women's voices, by Edgar A. Barrell, Jr. Mr. Jetson-Ryder was baritone soloist. Helen Gray Pont-han accompanied. A. J. S., Sr.

## Song by F. J. Brassard Is Published

MONTREAL, Oct. 5. — A song entitled Ce Soir, by F. J. Brassard, formerly Quebec correspondent of MUSICAL AMERICA, has been published by the house of Archambault in this city. Mr. Brassard sailed to Europe on Sept. 30 on the Laurentic for study in Paris. He will specialize in composition and organ playing.

## Ladies Musical Aid Society Will Give Series

Organized to help unemployed musicians, the Ladies Musical Aid Society, Ida Dubinsky, president, will open its season in the Club House, 150 West Eighty-fifth Street, on Oct. 21, with a performance of Kenyon Nicholson's play, The Barker, by the Viking Players. The season's calendar will bring concerts, dance recitals and dramatic productions, given once a month. Ann Zayde is the secretary.

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## Capacity Audiences Hear Operas San Carlo Forces Sing in Chicago

**Works in Italian, French and German Repertoire Given in Auditorium by Admirable Artists—Performance in English Is Included**

CHICAGO, Oct. 5.—Carmen was the work chosen on Monday, Sept. 18, to open the season of opera brought to the Auditorium Theatre by the San Carlo Grand Opera Company under the direction of Fortune Gallo. Hundreds were unable to gain admittance.

The cast was headed by Ina Bour-skaya in the title role, with Aroldo Lindi singing the part of Don José. Ethel Fox was the Micaela, and Mario Valle the Escamillo. Others in the cast were Francesco Curci, Harold Kravitt, Marie Zara, Bernice Schalker and Natale Cervi. Carlo Peroni conducted. Incidental dances were furnished by the Serge Oukrainsky Ballet. The chorus was made up of singers from Ravinia and the former Chicago Civic Opera companies, and the orchestra was recruited from the same ranks. The production was one of the finest all-around performances the Chicago public has heard.

Capacity houses were the rule at subsequent performances, with many turned away on several occasions. Hizi Koyke, Japanese soprano, was featured in Tuesday evening's Madama Butterfly, ably assisted by Miss Schalker as Suzuki. Dimitri Onofrei appeared in the role of Pinkerton. Mario Valle was the Sharpless. Miss Zara, as Kate Pinkerton, Mr. Curci as Goro, Mr. Cervi as Yamadori and Mr. Kravitt as the Bonzo, completed the cast.

### Faust Has Strong Cast

Wednesday evening was given over to a performance of Faust with Thalia Sabanieeva as Marguerite, Mr. Onofrei in the title role, Léon Rothier as Mephistopheles, Miss Schalker as Siebel and Mario Fiorella as Valentine. Marion Selee sang the role of Martha, and Fausto Bozza that of Wagner.

Cavalleria Rusticana and Pagliacci were heard on Thursday evening with the following casts: Santuzza, Bianca Saroya; Lola, Miss Schalker; Mamma Lucia, Miss Selee; Turridu, Charles Morton; Alfio, Stephan Kozakevich; Nedda, Miss Fox; Canio, Mr. Lindi;

Tonio, Mr. Fiorella. As usual, the performances were conducted by Mr. Peroni.

Friday evening brought a performance of Rigoletto, Mr. Valle singing the title role. Gilda was impersonated by Nina Quartin. Mr. Onofrei had the part of the Duke. Others in the cast were Mr. Rothier as Sparafucile; Miss Schalker, Maddalena; Mr. Cervi, Antonio Crespo, Miss Zara, Mr. Curci, Vera Frazer and Mr. Bozza.

### A Tale of Two Children

The end of the week furnished Hänsel and Gretel in English for the Saturday matinee with Miss Schalker as Hänsel, Miss Fox as Gretel and Miss Selee as the Witch, followed in the evening by Il Trovatore. Miss Saroya sang the role of Leonora; Miss Bour-skaya was the Azucena and Mr. Lindi the Manrico. Also in the cast were Miss Zara, Mr. Valle, Mr. Kravitt, Mr. Curci and Mr. Bozza.

Aida was the bill on Sunday night. Miss Saroya in the title role had as her associates Marie Von Essen as Amneris, Mr. Lindi in the role of Radames, Chief Caupolican as Amonasro and Mr.

Kravitt as Ramfis. Others were Norman Cordon, Mr. Curci and Alice Homer.

Roméo et Juliette came the next Monday with Miss Sabanieeva and Mr. Onofrei in the title roles. Taking part were Miss Schalker, the Stephano; Miss Selee, Gertrude; Mr. Rothier, Frère Laurent, and Mr. Valle, Mercutio. Mr. Curci, Mr. Bozza, John Monger, Gildo Morelato, Wilfred Engelman and Mr. Cervi helped in rounding out an excellent performance.

### Spirited Bohème Performance

Miss Saroya as Mimi and Mr. Onofrei as Rodolfo contributed to a spirited performance of La Bohème on Wednesday evening. Others praised were Miss Fox as Musetta; Mr. Valle, Marcello; Mr. Rothier, Colline, and Mr. Fiorella, Schaunard. Mr. Cervi doubled in the roles of Benoit and Alcindoro.

The first opera from the German repertoire came on Friday evening. It was Lohengrin. Mr. Onofrei appeared in the title role, Alma Peterson singing the part of Elsa. Also in the cast were Chief Caupolican as Telramund; Miss Selee, Ortrud; Howard Preston, the Herald; Mr. Kravitt, the King. Mr. Peroni conducted.

The rest of the week was given over to repetitions of Aida, Madama Butterfly, Faust, Il Trovatore.

MARGIE M. MCLEOD

## CHICAGO CALENDAR HAS MANY ARTISTS

**Illinois Composers Represented at Exposition—Schedules Are Attractive**

CHICAGO, Oct. 5.—The Hostess Committee and the Committee on Music of the Illinois Commission to A Century of Progress sponsored a program featuring compositions by Illinois composers on Sept. 25, in the Illinois Host House on the exposition grounds.

Grace Denton has arranged a series of five concerts to be given by Lawrence Tibbett, Serge Lifar, Elisabeth Rethberg, Tito Schipa, Yehudi Menuhin and Lily Pons for the benefit of the Girl Scouts, Inc., in the Auditorium, starting Oct. 30. The last concert will be given on Feb. 5.

The LeMay-Vermett Concert Service schedule will include a series of five Sunday afternoon concerts in Orchestra Hall. The first concert will be given by Jascha Heifetz on Oct. 29. Later programs are to be given by the Don Cossack Russian Male Chorus, Richard Crooks, Harold Bauer and Ossip Gabrilowitsch, and Kathryn Meisle.

Bertha Ott, concert impresaria, states that her season will open with a recital by Fritz Kreisler on Nov. 12. Subsequent appearances will be made by Vera de Villiers, Edward Collins, Sergei Rachmaninoff, Josef Hofmann, Myra Hess, Christian Bergeson Flagg, Ninia Mariana, Eleanor Block and Winifred Christie.

### Series of Symphony Lectures

Marx and Anne Oberndorfer, lecturers on musical subjects, have been engaged by Marshall Field and Company to give a series of free lectures on the programs of the Chicago Symphony Orchestra. The lectures will be held in the Wedgwood Room each Friday morning and on alternate Tuesday mornings.

Jessie B. Hall, concert manager, opens her season on Oct. 5, presenting Eva Gordon Horadesky. Other attractions on Miss Hall's calendar are Lucinda Munroe, soprano, in her debut;

**Herbert Witherspoon  
Takes up Residence as  
Citizen of Manhattan**



Herbert Witherspoon, Who Moves to New York to Carry on His Activities

Herbert Witherspoon, who recently resigned from the directorship of the Cincinnati Conservatory of Music, has moved to New York to take up residence in this city and to carry on his various musical interests.

As artistic director of the Chicago Civic Opera Company, in 1931-32, Mr. Witherspoon was instrumental in bringing the organization to the high place it occupied in the closing period of its activity when it ranked among the most important institutions of its kind and attracted attention throughout the musical world.

Formerly a leading bass of the Metropolitan Opera, where he specialized in Wagnerian roles and took part in the premiere of Parker's Mona, Mr. Witherspoon has also held an eminent position as an oratorio and concert artist. As a teacher his reputation has been wide-spread, his books on this subject including Singing, and Thirty-six Lessons in Singing for Teacher and Student. He is a founder of the American Academy of Teachers of Singing; and aided in founding The Bohemians in Chicago, in which city he maintained a private studio before moving to Cincinnati.

### Charlotte Lund Opera and Ballet School Opens

The Charlotte Lund School of Opera and Ballet, under the direction of Charlotte Lund, was launched on Oct. 10, with headquarters in the Steinway Building. Alberto Bimboni will be in charge of the operatic coaching and will conduct the performances. Acting and kindred stage work is to be under the direction of Edith de Lys and Carl Sibbert; ballet under Lucile Marsh and Winona Bimboni.

M. M.

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## Travels by Air Route



Ethel Cave-Cole, New York Pianist, Accompanist and Coach, Uses an Airplane to Journey from Lake Champlain, Where She Spent the Summer

## Scholarships Awarded at Philadelphia Conservatory

PHILADELPHIA, Oct. 5.—The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, recently awarded two scholarships. The D. Hendrik Ezerman Foundation Scholarship was won by Eugene List of Los Angeles. The Samaroff Scholarship was awarded to Annette Fishman of Atlantic City. Both prizes entitle winners to study with Mme. Olga Samaroff at the conservatory. Mrs. Ezerman states that Edna Phillips, solo harpist of the Philadelphia Orchestra, has been re-engaged as head of the harp department.

## Philadelphia Settlement Music School Begins Season

PHILADELPHIA, Oct. 5.—The Settlement Music School of Philadelphia, Johann Grolle, director, opened its twenty-fifth season on Oct. 2. An innovation this year is the wind instrument department for the development of orchestra playing, as well as for community and neighborhood bands. The school is prepared to enroll as students a number of children who have had to discontinue their musical education because of the depression.

## Fall Activities in Schools and Studios

## Many Engagements Filled by Estelle Liebling Artists

Numerous operatic and concert engagements were fulfilled in the late summer by artists of the Estelle Liebling Studios. Those heard with the Chicago Opera Company at the Hippodrome included: Anne Roselle, Lola Monti-Gorsey and Lucy Monroe. At the Lewisohn Stadium, Miss Roselle and Joan Ruth. Miss Roselle appeared with the Fides Opera Company in Mecca Temple and in Robin Hood Dell, Philadelphia. Mme. Monti-Gorsey sang the title-role in the American premiere of Tchaikovsky's *Iolanthe* at Scarborough, N. Y., Sept. 10. Jean Tennyson appeared with the San Carlo Company in Philadelphia, and Wilma Miller on the Steel Pier at Atlantic City. Colette D'Arville was engaged to sing Mignon at the Paris Opéra-Comique on Sept. 26.

Devora Nadworney was engaged for the Music Week Festival at the World's Fair. Kitty Carlisle, Olive Jones, Carol Chandler, Gudrun Ekland, Claire Miller, Betty Quay, Nellie Winger and Pierce Hearn sang in *Die Fledermaus*, which opened in Westport, Conn., on Sept. 11. Grena Sloane has been engaged for Gershwin's *Let 'em Eat Cake* and *Bobette Christian* for Kern's *Gowns* by Roberta. Alice Kurkjian, soprano, was soloist in the Lewisohn Stadium. Miss Nadworney and Goldie Levin were soloists in the pageant, *Romance of a People* in the Kingsbridge Armory. Mary Garner, soprano, has signed a contract to sing over station WFAA, Dallas, Tex. Elizabeth Biro, Gladys Haverty and Dolores Powers are singing at the Radio City Music Hall. Miss Ekland sang at Briarcliff Lodge, Aug. 13.

## Ernesto Berumen Resumes Teaching Activities

Ernesto Berumen, after a brief holiday passed with friends in Boston, has resumed his teaching at the La Forge-Berumen Studios. Mr. Berumen will be heard in recital during the coming season after an absence of six years from the concert stage.

## Adelaide Gescheidt Pupils Fill Important Engagements

Mary Hopple, contralto, and Foster Miller, bass-baritone, both pupils of Adelaide Gescheidt, were heard in important engagements last month. Miss Hopple appeared as Lola in *Cavalleria Rusticana* with the Fides Opera Company at Mecca Temple, and Mr. Miller sang *Wotan's Farewell*, and

Pleading by A. Walter Kramer, with the Little Symphony, Philip James conducting, over WOR.

## Alberto Jonás Returns to New York

Mr. and Mrs. Albert Jonás, who spent the summer in Pennsylvania, returned to New York on Oct. 1, when Mr. Jonás reopened his studio for the season. His artist-pupil, Ellen Ballon, was scheduled to appear with the Montreal Symphony Orchestra on Oct. 6. Miss Ballon will later be heard in recitals in Montreal, Winnipeg and Washington, D. C., as well as in other cities. Leonora Cortez, also a Jonás artist-pupil, has a number of important engagements for the season.

## Caroline Beeson Fry to Divide Time Between Two Studios

Caroline Beeson Fry, teacher of singing, has reopened her studios in New York and in White Plains, Westchester County, between which she will divide her time. The White Plains Choral and Symphonic Society, the chorus of which Mrs. Fry conducts, is scheduled for two concerts, one in December and one in February with the orchestra of the society, jointly. The chorus will also appear as usual in the Westchester County Music Festival next May under the baton of Albert Stoessel.

## Arturo Vita Teaching in Boston and New York

Arturo Vita, teacher of singing and operatic coach, who recently returned from a summer spent in the Vermont mountains, has opened his studios in Boston and New York, between which cities he will divide his activities. Mr. Vita will also teach at the Malkin Conservatory in the former city.

## Arthur Judson Philips Returns

Arthur Judson Philips, teacher of singing, has returned to New York after a vacation spent in the White Mountains and later in the Berkshire Hills. Mr. Philips has reopened his New York studios for the season.

## Ralph Leopold Back from Holidays

Ralph Leopold, pianist and teacher, returned recently from his holidays and reopened his New York studio for the season. Mr. Leopold passed the greater part of his vacation in Cleveland, and later went to Cape Cod.

## Reopen Mackey-Emerson Studios

Ethel Lyman Mackey, soprano, and Mary Hopkins Emerson, pianist, reopened their studios on Oct. 2, after a summer spent in Canada and Maine.

## Susan S. Boice Plans Musicales

Susan S. Boice, teacher of singing, has returned to New York and reopened her studios for the season. Miss Boice plans a series of musicales at which she will present her advanced pupils.

## Edgar Schofield in New Studios

Edgar Schofield, teacher of singing, who recently returned to New York from a holiday spent at Cape Cod, has opened new studios at 50 West Sixty-seventh Street.

## Mrs. C. Dyas Standish Reopens Studio

Mrs. C. Dyas Standish, teacher of singing, has reopened her studio for the winter with an increased enrollment. A number of Mrs. Standish's artist pupils are scheduled to appear in important musicales and recitals during the winter.

## Awards Offered by National School for Musical Culture

The National School for Musical Culture, Hans Barth, director, which is located at the Barbizon Plaza Hotel, will award five full and fourteen partial scholarships for the coming season. There will be two full scholarships in the piano and voice departments and four partial scholarships in

piano, violin and voice departments. For the lay music lover there will be one free and two partial scholarships in the course, An Interesting Hour of Musical Information.

## E. Robert Schmitz Closes Fourteenth Annual Summer Class

E. Robert Schmitz, pianist and teacher, recently brought to a close his fourteenth annual summer class, held this year in Denver. Forty advanced teachers and performers from twenty-seven states attended. The chamber music class also gave a series of six public concerts. The scholarship given annually by Mr. Schmitz was won by Margaret Fisher of New York. Mr. Schmitz's class next summer will be held in Duluth, Minn.

## Gaudenzi Pupil to Sing with San Carlo Company

Dorothy Chapman, coloratura soprano, whose vocal training has been received exclusively with Edith Gaudenzi, has been called to Chicago by Fortune Gallo to join his San Carlo Grand Opera Company. Miss Chapman's first appearance will be as Gilda in *Rigoletto* and she will later be heard in other important coloratura roles.

## Aab Vocal Studios Present Pupils

HARTFORD, CONN., Oct. 5.—The Aab Vocal Studios, Edith M. Aab, director, gave the first musicale of the season of the Repertoire Club in the Hotel Bond on the evening of Oct. 5. The program was offered by Rita Baum, mezzo-soprano, and William Coyle, bass. The annual public recital by artist pupils of the studios will be given in the Hotel Bond ballroom on Nov. 14.

## Chicago Schools

## Chicago Conservatory Makes Additions to Faculty

CHICAGO, Oct. 5.—The Chicago Conservatory states that the following artists are added to the faculty: Baroness Olga Von Turk-Rohn, soprano, formerly with the State Opera of Vienna; Agnes Leist-Beebe, dramatic soprano; Beulah Christian Mayher, pianist; Jean Sarber, contralto; Frances Stodola, concert and radio artist; Sonia Tamaroff Livschutz, pianist; Mischa Livschutz, violinist; and Inez Hubbard Hicks, music educator, formerly supervisor of music in the public elementary and high schools.

## Pupils of Sacerdote Studios Appear in Recital

CHICAGO, Oct. 5.—Martha Blacker and Helen Bartusch, pupils of the Sacerdote Studios, gave a joint recital in the Allerton Club on Sept. 17. Miss Bartusch also appeared before the Chicago Women's Musical Club on Oct. 2. The School of Opera gave a performance of *La Traviata* and *The Tales of Hoffmann* recently. Many out-of-town students were in the Sacerdote Studios during the summer.

## Harriet Case Resumes Classes in Chicago

CHICAGO, Oct. 5.—Harriet Case, soprano, has reopened her studios and resumed her classes in song interpretation and repertoire. The classes meet twice weekly. A feature will be special recitals by members of the faculty. Among pupils who have returned is Edith Barnes, who broadcast during the summer from Station WDEV, Waterbury, Conn.

## Ellen Kinsman Mann Pupil Sings at Century of Progress

CHICAGO, Oct. 5.—Esther Ament, contralto, pupil of Ellen Kinsman Mann, gave a program before the National Council of Women in the Hall of Social Science at the Century of Progress Exposition early last month.

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## San Francisco to Have Symphony Season with Toscanini as Guest

### Molinari and Dobrowen Will Share Baton — Musical Association and Orchestra Members Reach Agreement Which Assures Series of Twelve Weeks

SAN FRANCISCO, Oct. 5. — San Francisco will have a symphony season after all! The decision was made following a request of orchestra members for a reconsideration of the vote to adhere to original demands of twenty weeks or an increase in salary.

The Musical Association had offered a season of twelve weeks with a promise to extend the season if finances warranted. It offered no increase in salary. The musicians refused, even with the assurance that Arturo Toscanini and Bernardino Molinari would conduct during the season—a gesture which should have a decided effect at the box office.

Confronted with the certainty of twelve weeks or nothing, the players started a movement to officially reconsider the vote of refusal. They requested a 15 weeks' contract with a cancellation clause permitting the Musical Association to shorten the season by one, two, or three weeks if finances so required. The Association acceded to that request and the Musicians' Union voted to accept those terms.

Consequently we are assured of a twelve weeks' season with Issay Dobrowen, Mr. Toscanini and Mr. Molinari sharing the baton. The season will open in early December with Mr. Dobrowen. Mr. Toscanini is to take the baton for a fortnight starting Dec. 15. In January, Mr. Molinari will come for five weeks. Mr. Dobrowen will lead in the interim and will conduct the concluding weeks.

Such is the schedule outlined by President Richard M. Tobin and Manager Peter D. Conley.

Radiana Pazmor, contralto, has sung three programs with rare artistry under the East West Gallery, managed by Mrs. Charles Curry; Pro Musica; and

the New Music Society of California, for which she gave modern works, accompanied by Kathryn Foster. For Pro Musica, Miss Pazmor played her own accompaniments, concluding with a thrilling interpretation of Saint-Saëns's *Danse Macabre*. At her initial program Miss Pazmor had the assistance of her sisters, the Pasmore Trio—Mary, Dorothy, and Suzanne—who gave an orchestral effect to certain selected songs. Her father, H. B. Pasmore of this city, was represented by a song group and took a curtain call with his four daughters.

The Chamber Opera Singers began their season with an ambitious presentation of Verdi's *Falstaff*, in English, at the Little Theatre in the California Palace of the Legion of Honor. Under the baton of Ian Alexander, the singers gave an excellent account of themselves—especially Karla Edson as Mistress Ford, Miriam Sellander as Ann Ford, and Katherine Donahue as Dame Quickly. Henri Sheffoff demonstrated ability in the title role.

Ernest Bloch has been a visitor and one much feted by the San Francisco Conservatory, of which he is honorary director. Affairs for the benefit of the conservatory's scholarship fund included a program of Mr. Bloch's works by the Bem-Clement-Bem Trio at the home of Mrs. Marcus Koshland. At the conservatory Mr. Bloch gave two lecture-recitals on his new *Sacred Service*.

### Chorus Sings Parsifal Excerpt

The San Francisco Municipal Chorus entertained a large Sunday afternoon audience in the Exposition Auditorium in mid-September under the baton of Hans Leschke. Brahms's *Naenie*, *The Heavens are Telling* from *The Creation*, and *Holy Grail Scene* from the first act of *Parsifal* comprised the choral offerings, which were supplemented by organ solos by Harold Mueller and soprano solos by Gladys Ruus.

Sugi Machi, Japanese soprano, assisted by Kenshu Wanifuchi, violinist, and Manuel Galea, accompanist, opened the new Harper Mitchell Concert Series in the Community Playhouse Sept. 29.

The Musiclovers, a chamber music group which limits its audience to fifty and features only the unusual combinations, began its season at the home of Persis Coleman. The players were Frances Wiener, violinist; Merrill Jordan, flutist; Nathan Firestone, violist, and Herman Reinberg, 'cellist.

Robert Turner, pianist, gave a recital at Kamokila before returning to New York to begin his fourth year as a student on a Juilliard Fellowship.

Rebecca Haight, 'cellist, and Alma Birmingham, pianist, were guest artists at the opening concert of the San Francisco Musical Club's season at the Community Playhouse.

Il Cenacolo, an Italian club, presented a musicale at the Fairmont Hotel on Sept. 25, featuring Gastone Usigli and Nino Cornel in two-piano numbers; Lajos Fenster, violinist; Josephine Tumminia, soprano; Evelina Montalbano-Usigli, pianist, and a string quartet consisting of Nathan Abas, Lajos Fenster, Eric Weiler and Rebecca Haight.

The Salon Ensemble, a new group headed by Gyula Ormay, pianist, presented *An Evening in Old Vienna* program at Kamokila.

MARJORY M. FISHER

## Second Song Book by Young Authors

BOB and Ted Maier, the sons of the pianist Guy Maier, who has done so much to make music interesting for youngsters in general, have just published a new book of their very own,

the *Special Beast*, the *Stone-Throwink* and the *Srug*, the last so-called because his back is like a rug.

The musical numbers are short and tuneful and not the least engaging feature is the directions for their interpretation.

The book is delightfully got up by Riker, Brown and Wellington, Inc., of Boston. H.

### MANNES SCHOOL BOARD

#### Charter Received from University of State of New York

The David Mannes Music School has received its first charter from the University of the State of New York. Members of the board of trustees, associated with David and Clara Mannes, directors, are: Paul D. Cravath, Walter Damrosch, William H. Davis, Murray W. Dodge, James B. Mabon, Leopold Mannes, S. Stanwood Menken, Mrs. Gilbert Montague and Walter W. Price.

The school is now in its eighteenth year. Special registration periods are provided for the Sunday morning and Wednesday evening courses in chamber music playing, and the Sunday morning music history lectures. These are Sunday mornings, Oct. 22 and 29; and Wednesday evenings, Oct. 25 and Nov. 1. The courses begin on Nov. 5 and 8.

#### Arion String Quartet Gives Series at Peekskill

PEEKSKILL, N. Y., Sept. 10.—The Arion String Quartet of New York completed a successful summer series of concerts at the Mohegan Modern School, Mohegan Colony, with a special children's concert on Sept. 10. Their programs were designed to illustrate the development of the string quartet from Haydn to Debussy and Ravel. Harry Farberman is leader of the Arions. Louis Kievman, second violinist, leaves the ensemble to join the Musical Art Quartet as violist. Milton Katims and Sterling Hunkins remain violist and 'cellist of the Arion group.



Bob and Ted Maier with Their Father, Guy Maier, at Interlochen, Mich., Where Mr. Maier Conducted a Summer Master Class and They Put Finishing Touches on Their New Musico-Literary Work Entitled *Roundabout Book*

their second in this field of endeavor. It is called *Roundabout Book* and owes this title, so the youthful authors tell us in their preface, to the fact that "you always go 'round and back again from pictures and stories (about the pictures) to the music."

The stories, the illustrations and the music are all by the junior Messrs. Maier and all bear the stamp of originality and imagination, a combination not invariably present in the works of elder creators.

Children of any age up to eight-three cannot fail to enjoy the *Boat Eater* and

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## ARTISTS IN SYDNEY EXTEND ACTIVITIES

### Annual Music Week Held on More Lavish Scale—Harty to be Visitor

SYDNEY, AUSTRALIA, Sept. 10.—Observance of the annual Music Week has been on a larger scale than ever before, mainly due to the energy of the organizer, Roland Forster, and the committee of the Musical Association. The feature of the celebration has been the establishment of an annual Eisteddfod. Other such institutions have functioned in the past, but this year's choral activities have surpassed them all in variety and scope and in the liberality of prize money. In addition, there have proceeded day by day orchestral performances, miscellaneous concerts, organ recitals and so on. But we still have a long way to go before we reach the standard achieved in America.

Sir Hamilton Harty has been engaged by the Australian Broadcasting Corporation for a series of twenty or thirty orchestral concerts to extend over a

period of eight or ten weeks. He will leave England in April, 1934.

Dr. Arundel Orchard, who introduced A Shropshire Lad by George Butterworth in 1931, furnished another opportunity of hearing this music at a recent Conservatorium concert. Beethoven's Fourth Symphony, Elgar's overture, In the South, and music by Debussy and Mozart were also on the program.

Fritz Hart, of the Melbourne Conservatorium of Music, recently conducted the orchestral suite with which he won a prize offered by the Australian Broadcasting Commission.

Peter Dawson, Australian baritone, revisiting his native land after singing in other countries, has completed the most successful season he has ever had in this city. He is a charming singer, with a fine technical equipment. It is true that he often sings down to an audience, but he does it with perfect art and he includes a fair representation of the better class of music in his programs.

Maggie Teyte, soprano, and Tudor Davies, tenor, have been enthusiastically greeted in concerts arranged in this country by the Australian Broadcasting Commission. Included in their Sydney program, with the assistance of the Broadcasting Orchestra, have been excerpts from Hinemoa, the Maori cantata composed in New Zealand by Alfred Hill, well known here through his association with the Conservatorium.

IDA B. HILL.

## CONCERTS IN OMAHA

### Little Symphony Is New Unit—Sunday Programs Continued

OMAHA, NEB., Oct. 5.—The Little Symphony, made up of some twenty-five musicians under the direction of Dante Picciotti, is a new organization. Officers are J. L. Williams, president; Mabel Reed, secretary, and Ina Jacobsen, treasurer.

J. L. Brandeis & Sons have sponsored Sunday afternoon park band concerts under the baton of Edouard Perrigo. Kenneth Golden was tenor soloist on Sept. 10.

Sunday afternoon concerts in Joslyn Memorial continued through the summer. Martin Bush gave an organ recital on Aug. 27, assisted by Fred Ellis, baritone. Louise Shaddock Zabriskie played an organ program on Sept. 3. On Sept. 10, Wilbur Chenoweth of Lincoln gave a recital of piano and organ compositions, many of which were his own.

E. L. W.

### Amphion to Give Three Concerts

Amphion, of which Elsie F. Rogers is president, will give concerts under the conductorship of Harry Gilbert in the Waldorf-Astoria on Dec. 13, Feb. 7 and April 4. The Choral has been augmented, and works by American composers will be featured.

Ernestine Schumann-Heink and Frederick Jagel are new members of the advisory committee, which has Mrs. John H. Griesel as chairman. Other committee members are Mrs. H. H. A. Beach, Mrs. Efrem Zimbalist, Marion Telva, Mary Mellish, Henry Hadley, Richard Crooks, Lawrence Tibbett, Ernst Knoch, Oley Speaks, Reinald Werrenrath, Leon Barzin and Barre Hill.

A statue of Brahms is to be erected in Thun, Switzerland, where the composer passed the summers of 1886 to 1888, and where he wrote the Zigeunerlieder, the C Minor Violin Sonata and several other works, including the Double Concerto for violin and piano.

## Westminster Choir School Holds High the Banner of Church Music



Attendants at the Summer Session of Westminster Choir School College of Music Who Gathered at Silver-Bay-on-Lake-George Under the Direction of Dr. John Finley Williamson, President of the School

ASSEMBLING at Silver-Bay-on-Lake-George, attendants at the summer session of Westminster Choir School College of Music, Dr. John Finley Williamson, president, spent many happy and profitable hours during a season which began on Aug. 14 and continued until Sept. 1. Activities included making further intimate acquaintance with the master works of great composers, and served to advance the cause of choral music in this country.

Those who attended the session were:

Sara E. Alvater, Flemington, N. J.; Joel A. Anderson, Worcester, Mass.; Mrs. Norma Beall, Rochester, N. Y.; Paul E. Bergan, Glens Falls, N. Y.; DeWitt K. Botts, Manlius, N. Y.; Mme. Elizabeth Bradish, Burlington, Vt.; Lyman Bradford Bunnell, Naugatuck, Conn.; Mrs. Irene S. Burnham, Worcester, Mass.; Mrs. Ella B. Cain, Newark, N. J.; Harlan W. Cleveland, Battle Creek, Mich.; Grace Leeds Darnell, New York City; Ruth Douglass, South Hadley, Mass.; Elizabeth Driver, Oxford, O.; E. L. Dunham, Jackson Heights, L. I.; C. Harold Einecke, Grand Rapids, Mich.; Mrs. C. Harold Einecke, Grand Rapids, Mich.; Earl Evans, Baltimore, Md.; Paul Friess, St. Louis; Harold V. Hedgpath, Fayetteville, N. C.; Mrs. Ora G. Hedgpath, Fayetteville, N. C.; LoRean Hodapp, Princeton, N. J.; Frans Hoffman, Los Angeles; Mrs. Mary Clapp Howell, New Haven, Conn.; Arthur Leslie Jacobs, Worcester, Mass.; Mrs. Ruth Krebbiel Jacobs, Worcester, Mass.; Norman James, Princeton, N. J.; Marian Keller, New Haven, Conn.; C. Dorothy Kirkbride, New Wilmington, Pa.; Pauline Law Kirkwood, New Haven, Conn.; Thomas A. Larremore, Topeka, Kans.; Lora Belle Lepar, Jamestown, N. Y.; Clarence Mader, Glendale, Calif.; Frank A. McCarrell, Harrisburg, Pa.; Anne W. Merritt, Port Chester, N. Y.; Catharine Morgan, Norristown, Pa.; Bess M. Newell, New Haven, Conn.; Paul B. Oncley, Hornell, N. Y.; Mrs. Alma L. Oncley, Rochester, N. Y.; Hywel C. Rowland, Grand Forks, N. D.; Edith E. Sackett, Englewood, N. J.; William H. Schutt, Cuyahoga Falls, O.; Mrs. Linda Slade, Rochester, N. Y.; Luther T. Spayde, Fayette, Mo.; Harry A. Sykes, Lancaster, Pa.; Rose Unger, Springfield, N. Y.; Lenore Burkett Van Kirk, Lincoln, Neb.; Pauline Voorhees, New Haven, Conn.; Mrs. Raymond C. Walker, Harrisburg, Pa.; Louis E. Weitzel, Richmond, Va.; Rhea B. Williamson, Princeton, N. J.; Arthur Wise, Lisbon, O.; Alvin A. Wooster, Naugatuck, Conn.

### Utica Hears Popular Concerts and New Native Work

UTICA, N. Y., Oct. 5.—Two popular concerts have been given this summer in the ballroom of the Hotel Utica by the Civic Musical Society under the direction of Prof. Berrian R. Shute. Both were well attended.

At the Crouse College Auditorium, Syracuse University, an orchestra of seventy-five made up of members of the Syracuse University Orchestra and twenty Utica musicians played recently for the first time a symphonic tone poem, Journeys of a Hero written by Nicholas Gualillo of Utica.

Elizabeth M. Jay, daughter of the late Alfred H. Jay, has been appointed

co-director of the Utica Conservatory of Music to serve with Johannes Magendanz. Miss Jay had charge of the musical education at Edgement School, Scarsdale from 1929 to 1931. For the last two years she was musical instructor at the Collegiate School for Boys, New York.

E. K. B.

## LONG BEACH FESTIVAL

### Chorus of 200 Featured at Program Which Is Great Success

LONG BEACH, CAL., Oct. 5.—The first Annual Musical Festival was held in Woodland Theatre, Recreation Park, Sept. 1. A chorus of 200 recruited from church choirs, choruses and music clubs sang under the direction of L. D. Frey, Rolla Alford and Robert Edmonds. The Long Beach Municipal Band, Herbert L. Clarke, conductor, played, and community singing was included in the program. The festival was a great success.

The Institute of Music and Fine Arts, the newest musical enterprise in the city, opened recently under the management of Bruce O. Rowan, formerly of Portland, Ore.

The All-City Orchestra, a group of seventy-five players from the Municipal Playgrounds directed by Anthony F. Gill, gave a concert in Woodland Theatre recently. The Woman's Symphony Orchestra, Eva Anderson, conductor, recently appeared in Bixby Park. The Alford Singers, an a cappella choir of thirty-six voices, sang in Woodland Theatre.

Raymond Moremen, director of music at First Congregational Church, has returned from a year's study in New York.

A. M. G.

### Monterey Peninsula Forces Give New Work by Search

CARMEL-BY-THE-SEA, CAL., Oct. 5.—The Monterey Peninsula Orchestra, Michel Penha, conductor, gave the first performance, at a concert on the evening of Aug. 22, of Frederick Preston Search's Concerto for cello, with the composer as soloist. The work was well received, and Mr. Search much applauded for his performance. Other items on the program included Bloch's Concerto Grosso, and Vivaldi's Concerto for violin in A Minor with Mildred Sahlstrom Wright as soloist.

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# AMERICAN MUSIC AT YADDO HAS HEALTHY TREND

(Continued from page 3)

noon—the Concerto for two violins, two violas, and two 'cellos by Roy Harris. There is no question that the first movement especially, is difficult of access at one hearing. A repetition at the end of the program proved that fact by adding both to the understanding and to the enjoyment of it. The score is a thoroughly musicianly one. The addition of the extra viola and 'cello to the usual string quartet heightened the effect tremendously, so much so that the sonorities approached orchestral size in performance. This movement is fast, sharp and rugged. It is rhythmically biting, clear and fresh. Throughout the entire work the large technical resources of the composer are everywhere in evidence. Harris knows to what limits he can employ the smallest bit of musical material and not one whit further does he attempt to take it. The second movement is a Chorale and is built on a very tender, homely theme which reminds one (as does also nearly all of Harris's thematic material) of American folk music. It is impossible to discover the exact source, but its implication is clear. This movement is of uncommon beauty, also abounding in technical feats to which the listener is necessarily oblivious. The concluding movement is again rhythmically vital, quick, and brittle. Material for the first and second movements provides a basis for this section which is triumphant in spirit. The entire work is commanding and large. It is very difficult in performance and was played exceptionally well by the Aeolian String Quartet assisted by Max Weiser, violist, and Carl Stern, 'cellist.

## Excellent Quartet by Piston

Next in importance to my mind was the String Quartet by Walter Piston, associate professor of music at Harvard University. This was heard at the beginning of the Saturday evening program and like the Harris work was repeated at the conclusion of that concert. Throughout, it abounds in warm, melodic loveliness. The first movement seems to follow classic models closely. The second, which is the longest, is extremely sensitive, has a powerful emotional appeal and seems rather introspective. Were it not for the finely-balancing last movement which is scherzo-like in character, rhythmically interesting, and concise, the second movement might be said to be a bit too long. In style, it is by no means experimental or iconoclastic, but neither do its materials seem

dull or hackneyed. The New World String Quartet gave it an excellent performance.

## Interest in Cowell and Porter Works

Of the other works performed, Henry Cowell's Six Casual Developments for clarinet and piano were admirable in many respects. The first four seemed to poke a good deal of fun at serious music of a more popular and sentimental nature. The fifth piece was extremely beautiful melodically. Aaron Gorodner, clarinetist, and Harry Cumpson, pianist, gave it a fine performance. The pieces were by no means simple.

Quincy Porter's Suite for solo viola was also an excellent and intriguing composition. It was well written for the instrument, employing it to its last feasible technical limits. The double-stop passages were so deftly handled that one lost sight of the fact that one was listening to a solo instrument. The work was spirited in fast passages and had much vitality in slower and more lyrical sections. There were long interesting melodic lines. The composer played it very brilliantly.

## Many Enjoyable Songs

Most of the songs heard at the festival were enjoyable to a high degree. Two by Israel Citkowitz, naïve, delicate and above all, simple; one by Charles Ives (composed in 1900!), quietly ecstatic; one each by Roger Sessions and Theodore Chanler, both of unusual charm, were among the best. These were performed delightfully by Mrs. Ada MacLeish, soprano. Dante Fiorillo, a young Italian-American, exhibited considerable talent in his two songs for soprano with string quartet. In both songs there was a genuine depth of feeling and brightness. Evelyn Berckman's two songs for soprano, flute, oboe, clarinet and string quartet, though more conventional than most music of the festival—a little Wagnerian, even at times—were ingratiating. The first of her songs, The Far Land, was especially lovely.

Richard Donovan's four songs for voice and string quartet were aimless for the most part. The voice and string quartet had little to do with each other and at least three of the songs were far too long. The third, On Her Dancing, was quite original and by virtue of separation of voice and instruments, it achieved one of its best effects. The vocal line is rhythmically even and sustained throughout, while the accompaniment is free, moving and rhythmically changing. Without knowing the poem, the idea is instantly conveyed through the music that the observer is standing apart from the dance-like music, viewing it. Mrs. Grace Donovan sang these and Miss Berckman's songs with understanding.

## Younger Men Show Talent

Herman Chaloff and Ross Lee Finney, Jr., two of the younger composers, showed talent. Chaloff's Suite for flute, oboe and bassoon, especially in the first and last sections, was fresh and delightful. Some of it was too unsteady, but Chaloff has ability. Finney's piano sonata is indicative of a genuine musi-

cal impulse. He employs too many clichés at present and shows a predilection for Hindemith, but his work also bears watching.

The programs also contained three sonatas by George Antheil which were difficult of comprehension at one hearing; a brief sextet, Angels, by Carl Ruggles which I should like to hear again; a Rhapsody for oboe, viola, and piano by Charles Martin Loeffler and pieces by Otto Luening, and Isadore Freed.

## Healthy Trend Shown

Sunday morning was given over to a conference between composers and interpreters. Roger Sessions opened the meeting with an interesting résumé of conditions with which the American

composer is forced to cope, and without attempting to suggest a remedy, he raised some provocative questions which were enthusiastically discussed. Lack of time prevented the conference from achieving any argumentative proportions or from arriving at any conclusions.

If one could discover native musical tendencies in such a festival, one would be tempted to point to the general predilection for melody and to the general feeling of warmth on the part of nearly all of the composers represented. If these are general tendencies, and are not merely due to the program-makers' choice of works, contemporary native music has definitely taken to a fine, healthy, encouraging path.

tinue the symphony-dance concerts next summer on a more elaborate scale.

## MUSIC IN BALTIMORE

### Dancers Appear at Final Outdoor Symphonic Band Concert

BALTIMORE, Oct. 5.—The Municipal Department of Music brought its summer series to a brilliant close recently when a record audience of approximately 20,000 crowded the concrete stands of the Homewood Stadium on the Johns Hopkins University campus for the second and final symphonic band concert of the season.


The evening marked the introduction of choreography in the department's outdoor concerts. This was by arrangement between Frederick R. Huber, director of the department, and Virginia Blackhead, superintendent of the preparatory department of the Peabody Conservatory of Music. Soloists from the professional dance group of the conservatory were trained by Gertrude Colburn and Bessie Evans.

Assembled in the Municipal Band were more than seventy musicians under the conductorship of Robert V. Lansing. Mr. Huber plans to con-


### Notable Artists to Appear in Westchester County Centre

An elaborate series is scheduled to take place in the Westchester County Centre in White Plains. Fritz Kreisler is to appear on Nov. 3 under the auspices of the Westchester County Recreation Commission, the proceeds to be devoted to community music activities. The commission will also sponsor the following projects: a foreign folk festival, a series of free chamber music concerts and dance recitals, monthly concerts by the newly-organized Westchester Chamber Music Society, the annual Negro Song Jubilee, the annual Westchester County Music Festival, the annual Junior Music Festival and the annual Dance Festival.

The Mrs. Julian Olney Concert Series will be opened by Jascha Heifetz on Oct. 20. Artists who will appear later are Lawrence Tibbett, the Hall Johnson Negro Choir, Uday Shan-Kar, Sergei Rachmaninoff and Lily Pons.



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### Reinhold von Warlich Teaches in Salzburg During Summer Period



Reinhold von Warlich (Left) with Danny Malone, Tenor, Who Studies with Him

PARIS, Oct. 1.—Reinhold von Warlich, noted lieder singer, spent August at Salzburg, where he holds classes for artist pupils every summer. Among those attending this year were eight from the Royal College of Music in London, who journeyed to Salzburg under the tutelage of Dorothea Webb.

Danny Malone, the gifted young Irish tenor who already is favorably known in Great Britain, was another disciple. In order to prolong his studies, Mr. Malone has accompanied Mr. von Warlich to Portofino, Italy, where classes are continued until the middle of October, after which date Mr. von Warlich will reopen his Paris studio.

Mr. von Warlich gave two very successful recitals in Salzburg, one for the London Salzburg Society and the other in the Vienna Saal. Scotch ballads arranged by the singer and by Kreisler were on his programs, in addition to works by Schumann and Schumann.

#### Doris Doe Scholarships Awarded

The two vocal scholarships offered by Doris Doe, contralto of the Metropolitan, for study with Sybil Sammis MacDermid, were awarded to Dorothy Baker of Seattle, Wash., and Nora Anderson of Lake Worth, Fla. There were 180 applicants for the scholarships.

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and from these, 35 were chosen for a hearing before a committee of well-known musicians.

#### New York Civic Orchestra Attracts

Appreciative audiences of large proportions attended the free concerts given in September by the New York Civic Orchestra under Rudolph Thomas. Programs heard in the American Museum of Natural History, New York, and in the Brooklyn Museum included Beethoven's Eroica Symphony, the Overture to The Bartered Bride, Till Eulenspiegel by Strauss and other standard works. Mary Lewis was soloist on Sept. 16, singing arias from The Marriage of Figaro and Lohengrin. Lucie Rosen contributed solos on the theremin with the orchestra on Sept. 23.

#### New York Baby Orchestra Makes Debut

Karl Moldren's Baby Orchestra made a successful debut in the Wanamaker Auditorium on the afternoon of Sept. 23. The performers, whose ages range from two to seven years, are chiefly violinists. Their playing was remarkably correct and unified.

#### Agustin Llopis Gives Recital

Agustin Llopis, baritone, gave the initial recital of the season in Roerich Hall on the evening of Sept. 24. Mr. Llopis began his program with a group of arias from Pagliacci, Faust, Hamlet, Rigoletto and The Barber of Seville. The second cluster consisted of two excerpts from The Merry Widow, a Portuguese, an English and a Hebrew number. The final group was in Spanish. An interested audience was in attendance.

#### Dupré Opens Fifth American Tour in Wanamaker Auditorium

Marcel Dupré, noted French organist, opened his fifth tour of the United States with a recital in the Wanamaker Auditorium on the afternoon of Sept. 30. The program began with the Sinfonia from Bach's Cantata No. 29, and included six movements from Mr. Dupré's latest composition, The Stations of the Cross, as well as an improvisation on themes submitted by Dr. Charles Heinroth and Dr. Charles H. Doersam. Mr. Dupré's American debut was made in the same auditorium in 1921.

#### Maxim Karolik Heard in Russian Program

Maxim Karolik, baritone, who has sung in New York before, was heard in a recital entirely of Russian works in Carnegie Hall on the evening of Oct. 2, with Nicolas Slonimsky at the piano. Mr. Karolik gave interesting interpretations of all his songs, showing a keen appreciation of their dramatic contents. The program included music by Rimsky-Korsakoff, Borodin, Balakireff and Moussorgsky.

#### Tamburica Orchestra Opens Concert Series at New School

The first concert of the season at the New School for Social Research was given on the evening of Oct. 2 by Milan Varni's Tamburica Orchestra and chorus of Balkan Mountain Men. Soloists were S. Yokich, guslar and epic chanter, Frances Ceh, vocalist, and Milestin Borich, piper.

Much of the music was interesting on account of its vivid color. Choral singing was lusty and full of vigor. The chanting of the guslar grew monotonous after a little while, but was characteristic none the less. The concert was enjoyed by a large audience.

## TWIN CITY SINGERS GIVE BALFE OPERA

### Four Performances Applauded by Large Audiences—Ballet Is Featured

MINNEAPOLIS, Oct. 5.—Four evening performances of The Bohemian Girl in the Minneapolis Auditorium opened the Twin City Opera Association's season and attracted nightly audiences of 8,000. Like everything in this line of which Beatrice L. Thurston is the production manager, the presentation was worth hearing and seeing in a degree far above the ordinary home-made or largely amateur undertaking. It had all the merits of earlier successes by the same forces. The musicianly and firm direction of Thure W. Fredrickson as conductor again held the ensemble up to best possible results.

Several of the ballet numbers were given to music by Mozart and Brahms. Harold Gibson arranged dances in

which the chorus took part. Helen Noble introduced a group of young women in classical ballets. There was also a fine circus scene. The chorus features were nearly the best, many of the singers being professionals from the large membership of the association.

#### Soloists Do Splendid Work

The soloists, all of whom did splendid work were: Genevieve Naegele Perry as Arline; Rowena Williams, the Gypsy Queen; Edmund Cronon, Thaddeus; Grant Kelliher, Count Arnheim; Edmund Johnson, Devilshoof; Edward Spielman, Florestine. A competent orchestra of symphony players added much to the artistic enjoyment. The scenic investiture was in charge of Axel Lindahl.

The Twin City Civic Opera Association is planning to give four more programs this season.

VICTOR NILSSON

#### La Rue Crosson Gives Artistic Recital

The artistic recital given by La Rue Crosson, lyric soprano, in the Barbizon on Oct. 3 was applauded with enthusiasm by a discriminating audience. In a program of wide range, extending from classical Italian to modern American music, there was no section which better revealed the singer's musicianship than a representative selection of troubadour songs, delivered in costume with notable finesse. Irene Branin, harpist, and Vera Kerrigan at the piano, contributed to the success of the occasion.

#### Oliver Roland Stewart Acclaimed at Jackson Heights Concert

Oliver Roland Stewart, tenor, was acclaimed in a concert given recently by Johnny Jonson's Orchestra at the Jackson Heights Club. For his group, Mr. Stewart sang an aria from Handel's Semele and songs by Tirindelli and d'Hardelot. His second group included works by Koemmenich, Watts and English and Richard Kountz, The Sleigh. In all of these, Mr. Stewart displayed

artistic understanding as well as excellent vocalism which won the high approval of his audience.

#### Tcherepnin to Come in December

Alexander Tcherepnin's tour, as pianist, of the United States will be made during December and January under the management of George Leyden Colledge. Mr. Tcherepnin is at present concertizing in Europe. At the conclusion of his visit to America he will complete a tour around the world with concerts in the Orient and the Near-East.

#### Mrs. Guy Bush Gives Lecture-Recitals

Mrs. Guy Bush, pianist and lecturer, gave a lecture-recital on Humor and Philosophy in Music before the Three Arts Club on the evening of Oct. 1. Other recent appearances of Mrs. Bush were before the Euphrosyne Club on Sept. 29, the Staten Island Woman's Club and at the Judson Memorial Church, both on Oct. 4.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF MUSICAL AMERICA, published semi-monthly at Philadelphia, Pa., for October, 1933.

COUNTY OF NEW YORK } ss.  
STATE OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Musical America Corp., 113 West 57th Street, New York.

Editor, A. Walter Kramer, 113 West 57th Street.

Managing Editor, none.

Business Manager, John F. Majeski, 113 West 57th Street.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Musical America Corp., 113 West 57th Street, New York.

John F. Majeski, 113 West 57th Street.

A. Walter Kramer, 113 West 57th Street.

Walter Isaacs, 113 West 57th Street.

Kenneth E. Cooley, 113 West 57th Street.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is . . . . (This information is required from daily publications only.)

JOHN F. MAJESKI.  
Sworn to and subscribed before me this 6th day of October, 1933.

[SEAL] L. M. CAGNEY,  
Notary Public.  
(My commission expires March 30, 1934)



## Passed Away



Theodore Human

Theodore Human, a member of the Boston Symphony Orchestra when it was organized in 1881, died of pneumonia on Sept. 18 at his home in Brooklyn.

A musician of broad culture, whose genial and gracious personality endeared him to a wide circle of friends and acquaintances, Mr. Human was born in St. Petersburg in 1851. After touring Europe and visiting the Orient as a boy violinist, he won a scholarship at a conservatory in Budapest, where, at the age of seventeen, he became a teacher. Other professional experiences included playing in orchestras conducted by Wagner, Liszt and Richter.

In the late 'Seventies Mr. Human came to the United States with his wife, formerly Harriet Beatrice d'Utassy, a member of a distinguished Hungarian family. Sir Georg (then Mr.) Henschel, the first conductor of the Boston Symphony, took a keen interest in his career and Mr. Human played viola in the orchestra, retaining his membership for eighteen years. He was also a member of the Beethoven Quintet. Later Mr. Human played violin in the New York Symphony Orchestra under Walter Damrosch, and for ten years occupied a similar post in the Metropolitan Opera Orchestra. His compositions included a Dramatic Prelude, performed at the World's Fair in Buffalo in 1901. The late Alfred G. Vanderbilt was among his pupils.

Mr. Human is survived by two daughters and three sons: Mrs. Walter Glaeser, Lillie M. Human, Theodore, Louis and Alfred Human, the last named formerly a member of the editorial staff of *MUSICAL AMERICA*, for several years editor of *Singing*, and now editor of *Encore*.

### Mario Costa

MONTE CARLO, Sept. 28.—The death of Pasquale Mario Costa occurred here today. A nephew of Sir Michael Costa, he was born in Taranto in 1858 and in 1881 took up residence in London, where he won popularity as a composer of songs and as a tenor. Later he moved to Rome. He also composed a pantomime, *L'Histoire d'un Pierrot*, an opera and chamber music.

### Sime Silverman

LOS ANGELES, Oct. 5.—Sime Silverman was found dead in his apartment in the Ambassador Hotel on Sept. 22. Hemorrhage of the lungs was given as the cause.

The founder of the theatrical news-magazine, *Variety*, and its guiding star through vicissitudes to success, Mr. Silverman was one of the most original and picturesque figures known to Broadway. He was born in Cortland, N. Y., in 1872, and on coming to New York as a growing boy gravitated naturally to the theatrical dis-

trict and to association with stage folk. In 1904 he was engaged as a cub reporter on the *Morning Telegraph*, which he quit a year later. The establishment of *Variety* followed. Initial financial difficulties were courageously overcome until the publication reached its present status and Mr. Silverman became popularly known as the "Oracle of Broadway."

He is survived by his widow, formerly Hattie Freeman, and their son, Syd Silverman, president and half owner of *Variety*.

### Garnett William Froh

STEPHENVILLE, TEX., Oct. 5.—Garnett William Froh, pianist and a faculty member of the John Tarleton Agricultural College Conservatory, died on Sept. 12.

### Mrs. Harry W. Bruns

BROOKLYN, Oct. 5.—Lillian Gertrude (Mrs. Harry W.) Bruns died on Sept. 13. During twenty-five years' membership in the Chaminade Choral Society, she had held various offices, including the first vice-presidency and chairmanship of the chorus. Mrs. Bruns had also formerly belonged to the Flatbush Glee Club and other organizations.

### George J. Mulcahy

CAMBRIDGE, MASS., Oct. 5.—George J. Mulcahy died here on Sept. 15. He was eighty-one, and had been associated with the New England Piano Company and with the Schiller and Schaaf companies in Chicago.

### Mrs. Arthur B. Price

WESTFIELD, N. J., Oct. 5.—Josephine Carlier (Mrs. Arthur B.) Price, active as a concert and church soprano, died on Sept. 17.

### Michael V. Dorney

LEROY, N. Y., Oct. 5.—Michael V. Dorney, who had been organist in St. Augustine's Church in New York and had practiced law in that city some years ago, died at his home here on Sept. 22.

### John Francis Byrne

PARIS, Oct. 1.—The death of John Francis Byrne, American baritone and teacher of singing, occurred on Sept. 26. His age was fifty. Mr. Byrne had lived in Paris since 1910.

### Henry D. McCarthy

PHILADELPHIA, Oct. 5.—Henry D. McCarthy, who had been organist in the Church of the Messiah for twenty-eight years and was vice-president of the Tradesmen's National Bank and Trust Company, died on Sept. 29 in his eighty-fourth year.

### Mrs. Ralf R. Hillman

BETHLEHEM, PA., Oct. 5.—Evelyn Chandler (Mrs. Ralf R.) Hillman of Buffalo, a member of the original Bach Choir in Bethlehem, died here on Sept. 30. In Buffalo she had been a director of the Musical Foundation and of the First Music School Settlement, and vice-president and director of the Chromatic Club.

### Mrs. Raymond T. Pratt

LYNBROOK, L. I., Oct. 5.—Helen M. (Mrs. Raymond T.) Pratt, active in musical enterprises, died on Sept. 30 at the age of thirty-four. She was a member of the Oratorio Society of New York and of the South Shore Light Opera Club on Long Island.

### Mrs. Mary Sowerby

GRAND RAPIDS, MICH., Oct. 5.—Mrs. Mary Sowerby, mother of Leo Sowerby, composer, died at her home here on Oct. 1. She was sixty-seven.

### Edith L. Winn

FOXBORO, MASS., Oct. 5.—Edith Linwood Winn, for thirty years head of the violin department at Dean Academy, Franklin, Mass., died here, her birthplace, on Oct. 1. Miss Winn had retired last June. She studied in Boston, Germany and France. Until a few years ago she maintained a studio in Boston. Miss Winn was the author of *Etudes of Life*, and contributed

## RECENT DISCS

BEETHOVEN. Symphony No. 8. A superb recording of this fascinating symphony, regarded by many as one of Beethoven's lesser symphonies but actually one of the greatest. Adrian Boult conducts the British Broadcasting Corporation Symphony in this recording, fine conducting and equally fine playing. Three discs. (Victor.)

BACH. Suite in G. This is a collection of six delightful movements which Eugene Goossens has deftly assembled and orchestrated with his usual skill. He conducts the London Symphony in it. One disc. (Victor.)

VIVALDI. Concerto in G Minor. The late Tivadar Nachez's distinguished transcription of this old music with string orchestra accompaniment. Mischa Elman is the solo artist. Noteworthy playing, especially the slow movement. The orchestra (London Symphony) is under the not too adroit direction of Lawrence Collingwood. Two discs. (Victor.)

SCHUMANN. Kinderszenen (Scenes from Childhood). This collection of pieces, small in frame but great in poetic beauty, is played with genuine artistry by Benno Moiseiwitsch. There are a few exaggerations of tempo in some of the pieces. On the whole, however, a pianistic performance of high quality. Two discs. (Victor.)

CATHOLIC CHURCH MUSIC. Eight excerpts from the Roman liturgy recorded by the choir of the Sistine Chapel under Mgr. Antonio Rella. The composers are Palestrina, Arcadelt, Vittorio, Anerio and Perosi. Beautiful music beautifully performed and well recorded. Four discs. (Victor Musical Masterpieces, No. 182.)

STRAVINSKY. Histoire du Soldat. Eleven of the fifteen pieces of the original, recorded under the composer's baton. Recommended to students of Stravinsky, but the work loses much divorced from the stage action. Three discs. (Columbia Masterworks, 184.)

WEBER. Overture to Peter Schmolli. Clemens Krauss with the Vienna Philharmonic makes a good recording of this foreword to Weber's third opera written at the age of fifteen and later revised. It is a merry, almost Mozartean piece. One disc. (Victor.)

GLINKA. Rondo of Farlaf from Russian and Ludmilla. DARGOMJSHSKY. Aria of

to musical magazines. She was a member of the Professional Women's Club in Boston.

### Luisa Sobrino

LONDON, Oct. 1.—The death occurred recently of Luisa Sobrino, soprano. She sang at Covent Garden from 1899 to 1905 and with the Carl Rosa Opera Company in the 1904-05 season, and made festival and concert appearances. Mrs. Arnold Bax is her daughter.

### Albert Mellor

LONDON, Oct. 1.—Albert Mellor, who had been music master of Eton, Windsor, for fifty-one years, retiring in 1930, died recently. He was 74. Members of the royal family had been among his pupils.

### Maurice Fabre

PARIS, Oct. 1.—Maurice Fabre, singer of bass roles at the Opéra and the Opéra-Comique, died recently at Montbard. He was 68. He was, for some years, a member of the advisory board of the Union des Artistes.

### Emilie C. Nystrom

WESTFIELD, N. J., Oct. 5.—Emilie Christina Nystrom, who would have reached the age of 102 on October 26, died today. She had studied under William Mason, and had been organist and choir director of St. Peter's Protestant Episcopal Church, in Morristown, the city of her birth. In this city she had played the organ and led the choir in St. Paul's Protestant Episcopal Church.

the Miller from Roussalka. Two splendid recordings by Feodor Chaliapin to orchestral accompaniment conducted by M. Steinman. The Rondo is an interesting "patter" song. Both are flawlessly done. One disc. (Victor.)

TCHAIKOVSKY. Concerto in B Flat Minor, Op. 23 for Piano and Orchestra. A fine recording, made in Europe by Arthur Rubinstein, of the fleet fingers, accompanied by the London Symphony Orchestra under John Barbirolli. This is Musical Masterpieces Album, No. 180. Four discs. (Victor.)

SMETANA. The Ultava, Symphonic Poem played by members of the Berlin State Opera Orchestra under the late Eduard Mörke. A fairly good recording though not Mörke at his best. Two discs. (Columbia.)

LISZT. Concerto in E Flat for Piano and Orchestra. Played by Walter Gieseking and the London Philharmonic under Sir Henry Wood. Mr. Gieseking's part is admirably played, but the orchestra is unnecessarily loud. Two discs. (Columbia.)

MOZART. Voi che Sapete from The Marriage of Figaro, and Martern aller Arten from Die Entführung aus dem Serail. Two beautiful recordings made in Europe by Ria Ginster, soprano, the former with orchestra under Malcolm Sargent and the latter with piano accompaniment by Gerald Moore. One disc. (Victor.)

KRAMER. SWANS. HAGEMAN, Do Not Go My Love. Two of America's best contributions to song literature admirably sung by Rose Bampton, contralto, accompanied by Wilfred Pelletier. One ten-inch disc. (Victor.)

BRAHE. Bless This House. FORD. A Prayer to Our Lady. These songs display the art of John McCormack at its most charming. Both are models of the tenor's legato singing and clear enunciation. Edwin Schneider is the accompanist. One ten-inch disc. (Victor.)

RAVEL. Tzigane for violin and piano. Brilliant rendition of this somewhat shallow work by Yehudi Menuhin accompanied by Arthur Balsam. One disc. (Victor.)

WAGNER. Overture to Die Feen. Albert Coates with the London Symphony makes a clear recording of Wagner's century-old overture. The work is less interesting in itself than in showing the germination of ideas that flowered with increasing brilliance for sixty years. One disc. (Victor.)

ROSSINI. Overture to L'Italiana in Algeri. One of Rossini's merriest overtures well played by the Victor Symphony Orchestra under Rosario Bourdon. One disc. (Victor.)

BORGANOFF. Gipsy Moon. ARNOLD. Just to Linger in Your Arms. Both sung by Richard Crooks with orchestra. Highly sentimental songs sung in appropriate style. One ten-inch disc. (Victor.)

### Cavalier Singers Make Debut in Trenton

TRENTON, N. J., Oct. 5.—The Cavalier Singers, a new ensemble, made their debut on Sept. 12 in the Y. W. C. A. Auditorium in a varied program which was received with enthusiasm. The first part of the evening was given over to music by Willbye, Gibbons, Morley and other composers of the early English period, and was presented in costume. The second part included Italian operatic excerpts and works by Schumann, Grieg and Hubay.

Members of the ensemble are: Margaret Hartman and Lynnette Hoagland, sopranos; Henrietta Hatten, contralto; George Dragert, tenor, and Francis MacCool, bass. They were assisted by Bruno Chiaramonti, violinist, and Harriet Holmes MacCool, pianist. The program was arranged and the artists were coached under the direction of Gustav Hagedorn.



# EXPLORING THE RICH FIELD OF COUPERIN'S MUSIC

**Composer's Entire Production More Varied and Many-sided Than Is Generally Suspected—Uniform Edition of Complete Works, Appearing on Bicentenary of Master's Death, Reveals Him as "Thinker with Big Ideas"—Deserves Large Place in History—Research Establishes Facts Hitherto Doubted—Debussy's Expression of Respect**

By GILBERT CHASE

PARIS, Oct. 1.—In a letter to his publisher, discussing the Etudes for piano upon which he was then at work, Debussy wrote, "They will be dedicated to either F. Chopin or F. Couperin. I have an equal respect for these two composers, both so admirably intuitive."

To the average music-lover this statement will doubtless appear surprising. That Debussy should wish to dedicate his Etudes, as an act of homage, to the great Polish master of that form, appears perfectly natural; but that he should couple the name of Chopin with that of the old French organist and harpsichordist whose surname of "The Great" is generally considered a courtesy title—this will appear to many as an indication of that excessive nationalism for which Debussy has been often reproached.

Among many music-lovers, Couperin le Grand (1668-1733) is known as the composer of half-a-dozen charming but rather slight keyboard pieces which pianists occasionally condescend to place on their programs. Actually, he wrote upwards of 230 keyboard pieces, so that even in mere bulk this aspect of his output looms up greater than has been generally supposed. As for the quality of this music, I cannot perhaps do better than quote the opinion of Ernest Newman on this subject, as recently expressed in the *London Sunday Times*:

"There is nothing in the whole range of music to surpass, in its own way, either the exquisite workmanship or the variety of expression in these miniatures. Couperin is one of the supreme masters of keyboard style; even Chopin, though he may challenge him in this respect, does not surpass him, consideration being taken of the fact that Chopin had under his hands an instrument of a wider range of timbres and tints and washes of tone than the harpsichord."

## A Delightful Adventure

So we find this scholarly and authoritative critic likewise coupling the names of Couperin and Chopin, and giving as his considered critical opinion much the same estimate which Debussy, with the intuition of genius, had casually expressed many years ago. The keyboard music of Couperin clearly offers a rich field of exploration, which the mass of music-lovers, to say nothing of many musicians, have yet to penetrate—for their own ultimate delight, be it said.

And yet this keyboard music, important as it is, represents but a fraction of Couperin's entire production, which is more varied and many-sided than even the musical historians appear to have suspected. From time to time, some of Couperin's lesser known works have been reprinted in various modern editions, but it is only now, on the oc-

casional of the 200th anniversary of the composer's death, that a uniform edition of his complete works, in 12 large and beautiful volumes, has been made available. Herein it is revealed that Couperin was a master of many forms, not only an exquisite miniaturist, but "a thinker, working large-handedly with big ideas and big material" (to quote Mr. Newman once more).

The publication of this edition, coinciding deliberately with the bicentenary,

from 1685 until the time of his death, it was for a long time thought that he had composed nothing of importance for the organ. The organ pieces consisting of two masses, mentioned above, were attributed to François Couperin the Elder, uncle of Couperin le Grand.

One reason for this attribution was the fact that the composer's name appeared on the title-page as François Couperin, Sieur de Crouilly—a title which the younger Couperin was

masses, Couperin wrote a considerable quantity of vocal church music, which fills the greater part of two stout volumes in the present edition. This constitutes another important and practically unknown phase of Couperin's production. Most of these works—motets, versets and elevations—have not previously been published, even during the composer's lifetime, but are taken from manuscript sources.

The section of vocal music is completed by a collection of secular airs and canons, classified as "airs sérieux et à boire," in which are reflected much of the grace and charm that we find in the harpsichord pieces.

The works classified as chamber music fill four large volumes. Here we find the Concerts Royaux, of which the composer writes, "They are suitable not only for the Clavecin, but also for the Violin, the Flute, the Hautbois, the Viol and the Bassoon. I composed them for the little chamber Concerts where Louis XIV used to invite me to play almost every Sunday of the year." This practice of composing works for a variety of instruments, at choice, was prevalent at that time. The Nouveaux Concerts are described as "for the usage of all sorts of musical instruments."

## Combination of Styles

In form these Concerts are analogous to what we would call suites. Thus, the First Concert consists of a Prélude, Allemande, Sarabande, Gavotte, Gigue and Menuet. Couperin entitled his second series of Concerts "Les Goûts-réunis," because in them he unites both the French and the Italian styles. Not being bound by the modern fetish of originality, Couperin displayed his eclecticism quite openly. Two of his most delightful and most characteristic works are the Trio entitled *Le Parnasse* ou *l'Apothéose de Corelli*, and the Concert instrumental sous le titre d'*Apothéose* composé à la mémoire immortelle de l'incomparable Monsieur de Lully. One of the episodes in the latter work is thus described: "Apollo persuades Lully and Corelli that the union of the French and Italian tastes should make the perfection of Music." But Couperin nevertheless took care to tinge the mixture with the color of his own individual inspiration.

After going through these 12 volumes, one emerges with the conviction that Couperin deserves a more important place in musical history than has hitherto been conceded to him. His instrumental Concerts await only the hand of a sensitive and skillful orchestrator in order to be made available in a form that may bring them public favor (Alfred Cortot has already made an attempt in this direction with his orchestral version of the Concert dans le Goût Théâtral). Paris, alas! has done little to commemorate the bicentenary of her illustrious son. The few manifestations that took place last season were organized solely through the initiative of Mrs. Dyer. The radio stations, those potentially powerful diffusers of musical knowledge, have taken virtually no heed of the occasion. But at least we have now the complete edition of Couperin's works and this will remain as an enduring monument.

## Quartet Begins Baltimore Series

BALTIMORE, Oct. 5.—The Musical Art Quartet, composed of Sascha Jacobsen, Paul Bernard, Louis Kievman and Marie Roemaet Rosanoff, began a series of recitals on Sept. 24.

F. C. B.



François Couperin (Le Grand) Whose Complete Works Are Published in a Striking New Edition. Many Musicians Will Be Amazed at the Scope and Quantity of His Work, Much of Which Was Hitherto Unknown

constitutes a splendid tribute to the memory of Couperin, and is indeed an event of considerable significance to the musical world. The edition, which appears under the imprint of the Editions de l'Oiseau-Lyre of Paris (The Lyre-Bird Press), offers unique features which call for a few words of explanation. The Lyre-Bird Press was founded recently by Mrs. Louise B. M. Dyer, an Australian musician residing in Paris, with the object of bringing to light forgotten or neglected masterpieces of music, and publishing them in a form uniting accuracy of scholarship in the musical editing with beauty and artistry of design in the outward presentation. Although the degree to which Mrs. Dyer has carried the latter principle prohibits her publishing venture from being a paying proposition, she is content with having endowed the world with a form of beauty which it had not previously possessed.

## Distinguished Musicologists

While carrying out her own ideas with regard to the design and outward presentation of the Couperin Edition, Mrs. Dyer wisely entrusted the editing of the musical text to a group of distinguished French musicologists, headed by Maurice Gauchie, and including Paul Brunold, André Schaeffner, and Amédée Gastoué.

One of the most interesting volumes in the set is that containing the Pièces d'Orgue consistantes en deux Messes, the first edition of which appeared in 1690, when Couperin was only 22 years of age. Although Couperin held the post of organist at the Church of St. Gervais

never known to assume on any other occasion. Musicologists also hesitated to attribute these works to a mere youth. The researches of the late André Tessier, however, tended to establish beyond a reasonable doubt that these works were in fact composed by Couperin le Grand, and not by his uncle. In his *Histoire du Grand Orgue de l'Eglise de St. Gervais*, shortly to be published by the Lyre-Bird Press, and which I have been privileged to examine in manuscript, Paul Brunold brings forward documentary evidence which enables it to be categorically affirmed that Couperin le Grand was the real author of the Pièces d'Orgue in question.

## An Amusing Anecdote

In connection with the false attribution of this work, there is a rather amusing anecdote. François Couperin the Elder (who, incidentally, never occupied the post of organist at St. Gervais, as has been hitherto supposed) was known as "a good harpsichordist and a good drinker," greatly given to the pleasures of the table. Now, on one of the manuscript copies of the Pièces d'Orgue preserved in the Bibliothèque Nationale, the copyist has added at the end of the first mass the words, "The Mass is said, now let us dine." This phrase, so much in keeping with the character of the elder Couperin, might have further misled the musicologists who based their conclusions on these copies. M. Brunold remarks that the words do not appear in the original edition of 1690.

In addition to the above-mentioned